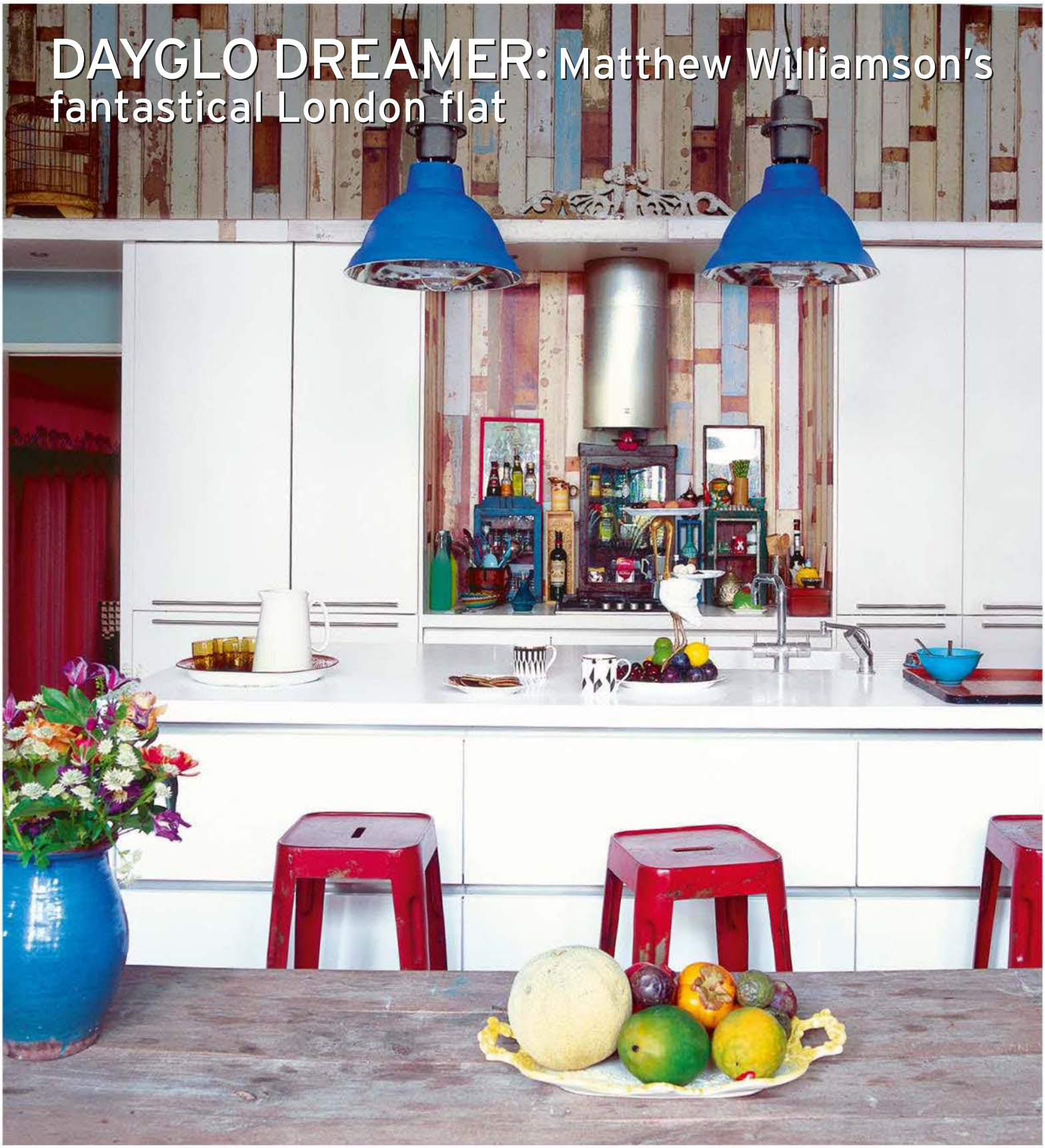
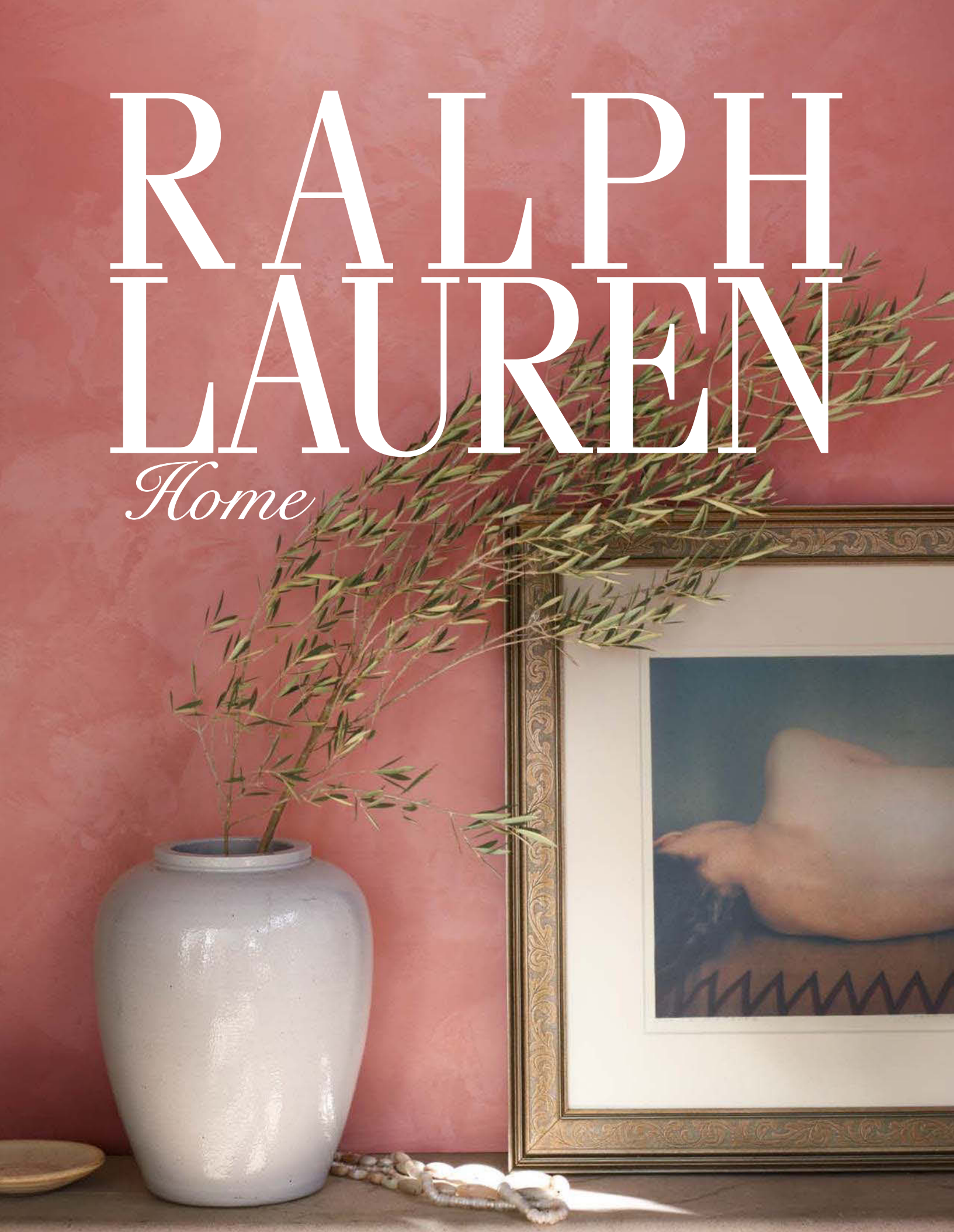
MAY 2015

THE WORLD OF INTERIORS



DAYGLO DREAMER: Matthew Williamson's fantastical London flat


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antennae

What's in the air this month, edited by Nathalie Wilson



1 Founder of VV Rouleaux, Annabel Lewis, has been providing the trimming for hats and homewares for 25 years. In all that time she claims the ultimate ribbons – ones made of pure silk – have evaded her. Not any more. Shown: Japanese silk grosgrain, available in multiple widths and 16 muted colours, from £14.90 per m. Ring 020 7224 5179, or visit vvrouleaux.com.



2 Given its minimal and seemingly cohesive aesthetic, and the fact it's made in Italy, it may be hard to digest why Fabrica's prototype 'A Table' range for Atipico is described as 'multicultural'. Each piece is inspired by a country's cuisine and, to denote which one, marked with a symbol. So the dessert dishes are based on 'typical British cake tins' and feature a crown. Ring 00 39 0375 833124, or visit atipiconline.it.





3 Asian roots: this 22-piece 'Tokyo Tribal' collection was designed by Japanese studio Nendo for Industry Plus, a Singaporean manufacturer that draws on craftsmanship from the aforementioned continent. With urban living in mind, the oak-framed, hand-woven, bamboo-rattan prototypes are deliberately compact. Ring 00 65 6339 1370, or visit industryplus.com.sg.



4 Trine Andersen, founder of Ferm Living, says she is continually surprised her homewares appeal to so many people. She shouldn't be. Her 100cm-diameter 'Beautiful Round' jute rugs easily wipe the floor with others. Shown: 'Triangles' and 'Sticks'; £38 approx each. Ring 00 45 7022 7523, or visit fermliving.com.







5 Koziel, printer of trompe-l'oeil wallcoverings, says of its work: 'You like it or hate it, but you certainly won't be indifferent.' These examples evoke the former emotion. Shown clockwise from top: beige 'Romantic Mouldings', a selection of velvet murals and '1900 Raw Wood Wall Base 8888-304'; from £26 approx per 10m roll. Ring 00 33 3 20 58 83 06, or visit koziel.fr.

PHOTOGRAPHY: SIMON WITHAM (1.8)



6

6 The Austrian forester Viktor Schauberger believed copper was best for plant growth. Inspired by his philosophy, PKS Bronze's copper-alloy garden tools bear out the theory: they are sharper than rivals and soil adheres less. Even plant-chomping slugs are repelled, but not Jane Cobbald and Nigel Thorley, who dig the range so much they sell it. Clockwise from top left: 'Nunki' weeder, £27; 'Vega' fork, £32; and 'Auva' spade, £97. Ring Implementations on 0845 330 3148, or visit implementations.co.uk.



7



7 Devotees of late doyenne of interior decoration Madeleine Castaing will be glad to discover that her striking fabric patterns, seen here in her Paris flat (*WoI* May 1986), have been given a second life as four water-washable wallpapers and a border. Shown from left: 'Foliage' in '1' and '2', and 'Leopard' (£77 approx each per m). Ring Edmond Petit on 00 33 1 45 14 18 20, or visit edmond-petit.com.



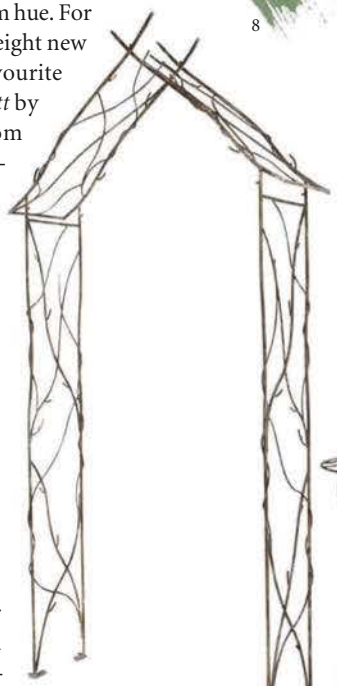
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8 After 25 years, Francesca Wezel can whip up limewash, eco emulsion, flat oil, eggshell, masonry and gloss in your dream hue. For her that's currently one of eight new colours inspired by her favourite painting, *The Lady of Shalott* by John W. Waterhouse. From £21.21 per litre of eco emulsion. Ring 020 7228 7694, or visit francescaspaint.com.



9

9 French fancy: the confections that are (from top) Massant's new 'Louis XVI L16TF32' (£3,934 approx) and 'Louis XVI L16TF33' sofas (£4,368 approx) were inspired by France's 18th-century seats. Ring 00 32 68 45 65 45, or visit massant.com.

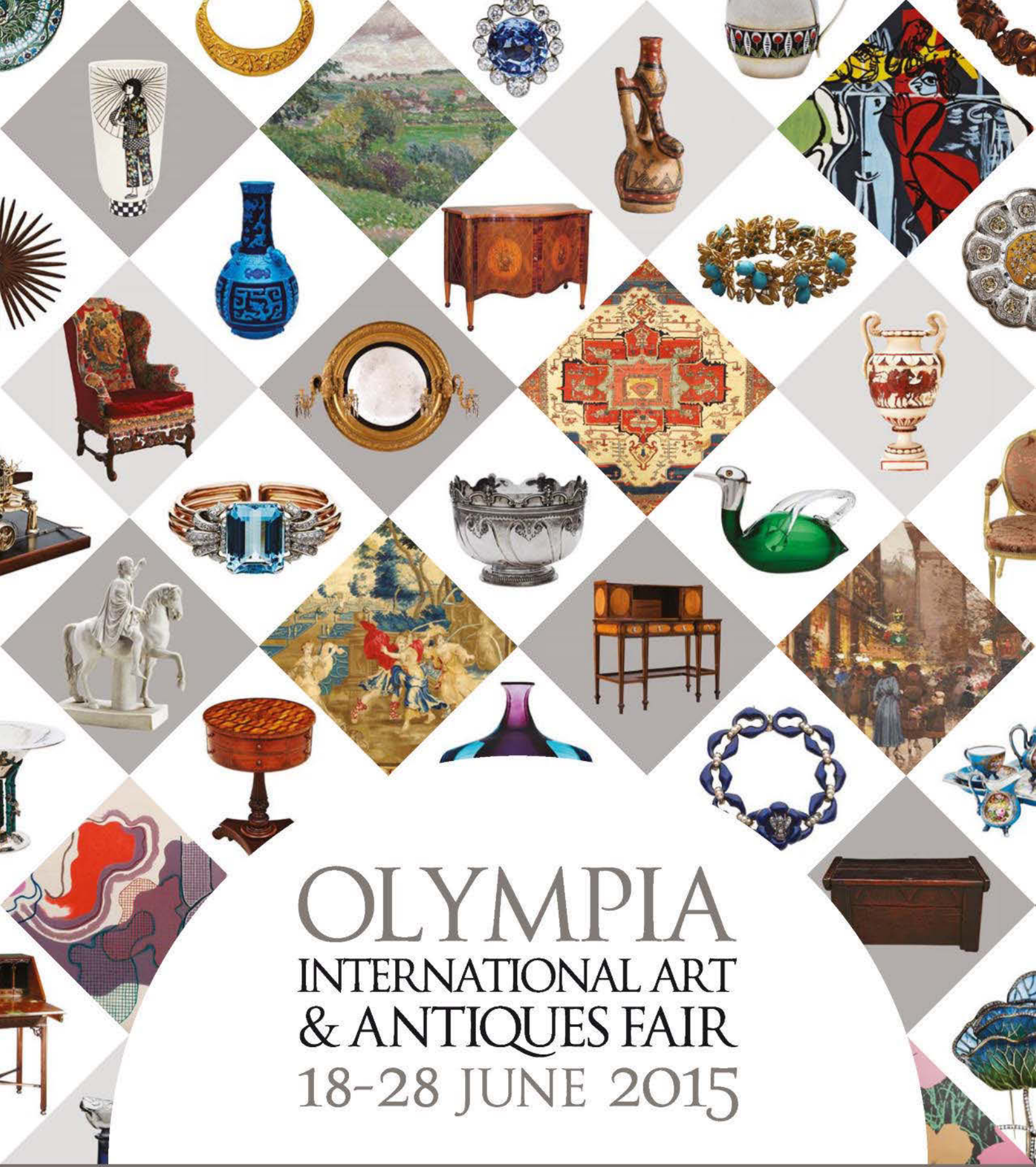




10



10 Cultivate a little 18th-century-style whimsy in your garden with Oka's twisted 'Bower' arch (£175) and gazebo (£1,395), with a distressed-metal finish. Ring 0844 815 7380, or visit okadirect.com ■



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antennae roundup

Sitting on the fence when it comes to stools? Pull up a pew with Miranda Sinclair



1



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1 ‘Savernake’, £2,245, Robert Kime. **2** ‘Dumbbell’, by Pols Potten, £157, Amara. **3** ‘Standen’, £2,700, Jamb. **4** Chilli ‘Maud’, £255, Sofa.com. **5** ‘Butler’s’ stool, £525, Ralph Lauren Home. **6** ‘Oakley’, £595, Sean Cooper Sofas. **7** ‘Clerk’s’ barstools, £1,368 each excluding fabric, Howe. **8** Bamboo coffee table/stool, £4,680, Max Rollitt. All prices include VAT. For suppliers’ details see Address Book ▷

antennae roundup


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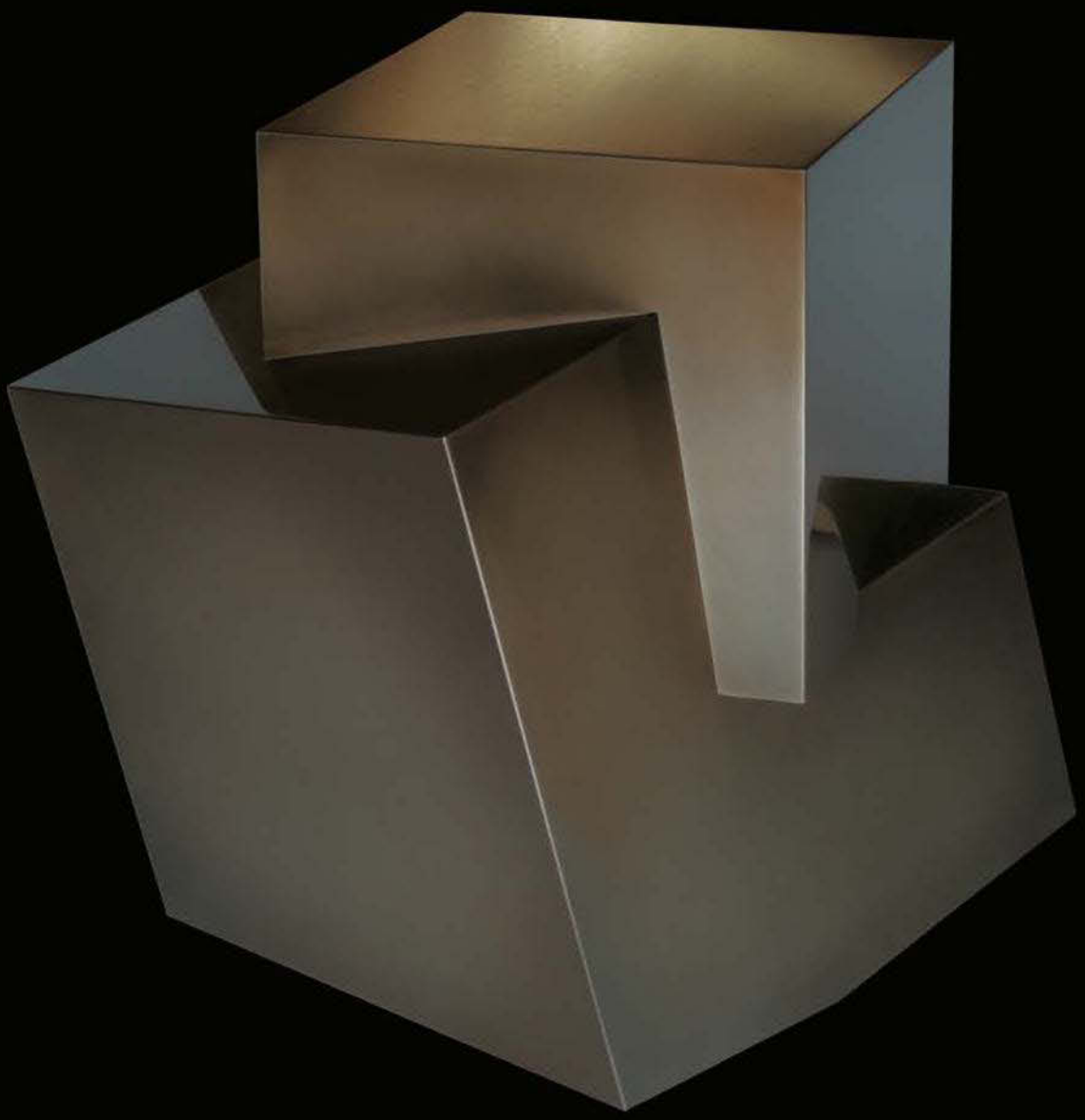

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1 'Hiver', $625, Casamidy. **2** 'Bent Glass', by Naoto Fukasawa, from £650, Glas Italia. **3** 'Catilina', by Luigi Caccia Dominioni, £1,329 approx, Azucena. **4** Plastic 'Tam Tam 25632' (from left: black; yellow; light pink; white), £15 each, Habitat. **5** 'Giacometti', by Andrew & Sarah Hills, £2,256, Porta Romana. **6** 'F.A.A.S', by Marcantonio Raimondi Malerba for Mogg, £1,100, Mint. **7** 'No.2', by Eileen Gray, £1,825 approx, Classicon. **8** 'Kingsley', £2,225, Beaumont & Fletcher. All prices include VAT. For suppliers' details see Address Book ▷

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antennae roundup


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1 ‘201-G’, £128 approx, Adico. **2** ‘Originals’ (from left: white; navy), from £215, Ercol. **3** ‘Arnold Circus’, by Martino Gamper, £122 approx, Everyday Needs. **4** ‘Provence’, £596, Chelsea Textiles. **5** ‘Rout’, £5,900, Soane Britain. **6** From left: solid-walnut ‘Stool A’, by Charles & Ray Eames, £1,006; solid-walnut ‘Stool B’, by Charles & Ray Eames, £1,006; both The Conran Shop. **7** ‘Stool 3’, by Komplot Design, from £229, Gubi. **8** ‘FUOA30’, £125, Garden Trading. All prices include VAT. For suppliers’ details see Address Book ■

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1 'Snakeshead 224468', by Morris & Co, £55; **2** 'Snakeshead 224466', by Morris & Co, £55; both Zoffany. **3** 'Brother Rabbit Red', £135, Robert Kime. **4** 'Marigold 220320', by Morris & Co, £55, Zoffany. **5** 'Pomegranate Red CH-33978-1', by Clarence House, £426, Turnell & Gigon. **6** 'Marigold 220317', by Morris & Co, £55, Zoffany. **7** 'Snakeshead 224467', by Morris & Co, £55; **8** 'Lodden 222525', by Morris & Co, £55; **9** 'Strawberry Thief 220314', by Morris & Co, £55; all Zoffany. **10** 'Wey' linen, £180, Robert Kime. 'Augusta' settee, £10,200, Jamb. Prices are per m and include VAT. For suppliers' details see Address Book ▷

THE FINE PRINTS

Weighing up the pros and cons of your 19th-century fabric choices? Don't forget, minute details matter when it comes to Arts and Crafts designs and classic chintz. From William Morris marigolds to wildflower stripes, Jessica Hayns pinpoints some Victorian patterns worthy of scrutiny. Photography: Tobias Harvey





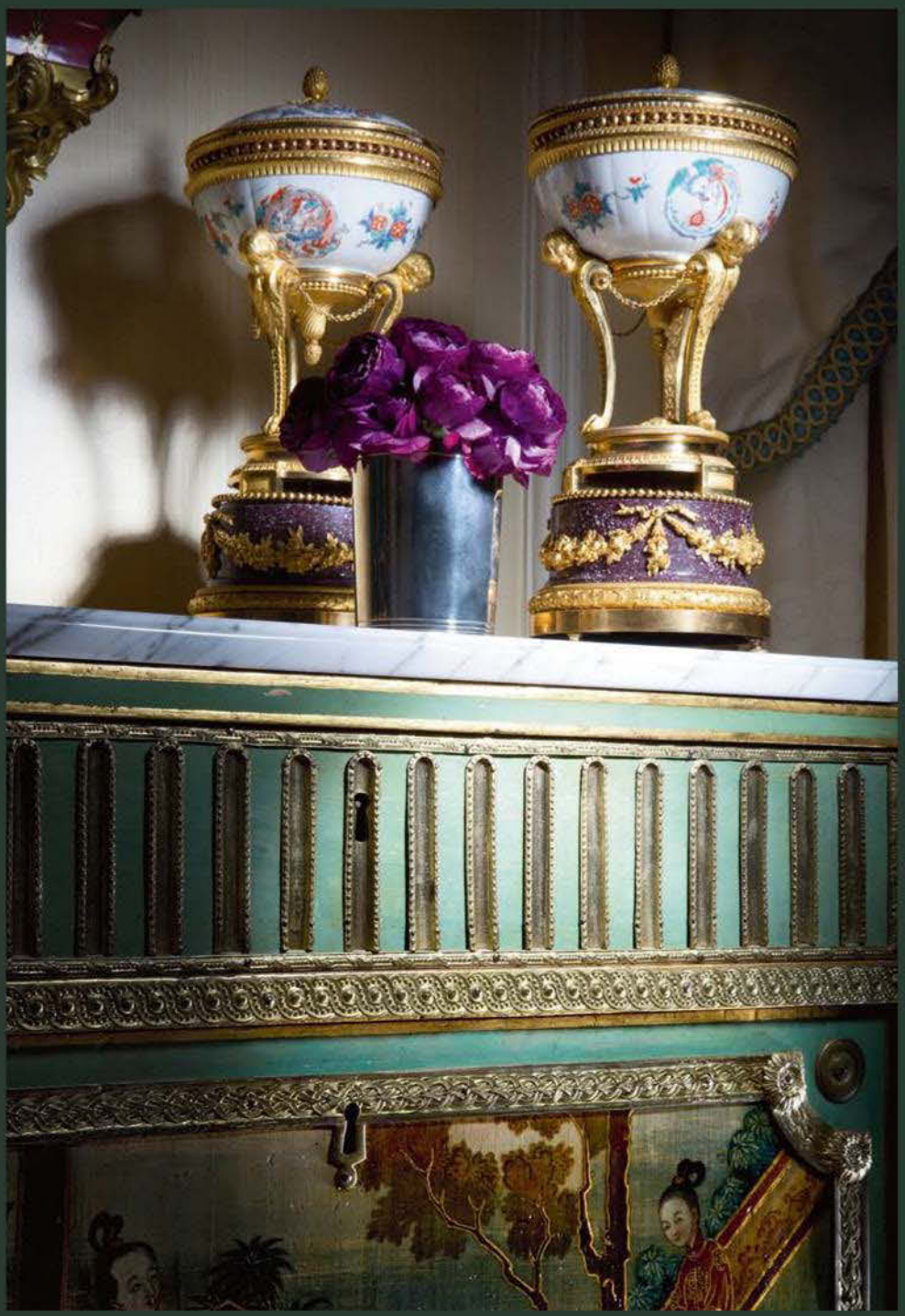
1 'Victorian Ribbons 06', by Titley & Marr, £43.92, Tissus d'Hélène. **2** 'Fuchsia 1070-02', £78, Colefax & Fowler. **3** 'Radclyffe Stripe JM1015', by Jean Monro, £75.80; **4** 'Wildflower Stripe JM928', by Jean Monro, £74.60; both Turnell & Gigon. **5** 'Thistle 01', by Titley & Marr, £38.16, Tissus d'Hélène. **6** 'Hydrangea and Ribbon E9351', £48.70, Ramm, Son & Crocker. **7** Blue/green/rose 'Amelia JM911', by Jean Monro, £84.40, Turnell & Gigon. 'Cushion' chair, from £2,350, Soane Britain. Arts and Crafts 'Donegal' rug, Keshishian. Prices are per m and include VAT. For suppliers' details see Address Book



1 'Marie-Amélie Fond 1592-01', by Tassinari & Chatel, £603, Lelièvre. **2** Handblocked 'Rose and Fern', by Jean Monro, £230; **3** Blue/green/rose 'Amelia JM911', by Jean Monro, £84.40; both Turnell & Gigon. **4** 'Couronne Imperial 1617-01', by Tassinari & Chatel, £125, Lelièvre. **5** 'Mortefontaine L4238-02', by Le Manach, £325, Claremont Furnishing. **6** 'Heron and Lotus Flower BP10308', £95, GP&J Baker. **7** 'Lodden 222525', by Morris & Co, £55, Zoffany. Prices are per m and include VAT. For suppliers' details see Address Book ▷

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1 'Jardinieres' linen, £225; 2 'Jardinieres' cotton, £225; both Robert Kime. 3 'Toile les Amours BUR 2473-2', by Charles Burger, £97.60; 4 'Toile Cherubins B1423-002', by Charles Burger, £102.60; both Turnell & Gigon. 5 'Grace Original JP 6435', by Jasper, £208.80, Jamb. 6 'Mortefontaine L4238-02', by Le Manach, £325, Claremont Furnishing. 'Albatross' wing chair, from £5,100, Soane Britain. Prices are per m and include VAT. For suppliers' details see Address Book. Photographed in the 19th-century Moorish music room at Grove House, Hampton. The six-bedroom detached house is for sale through the Teddington branch of Hamptons International. For details, ring 020 8970 7903, or visit hamptons.co.uk ■



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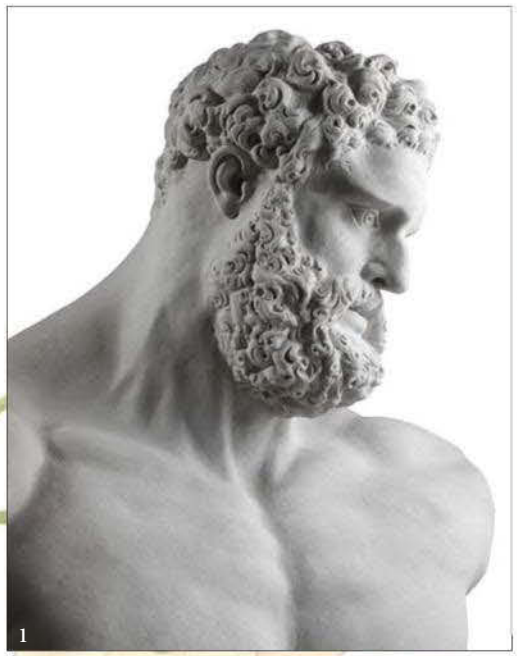
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WoI picks four pioneers of alfresco style

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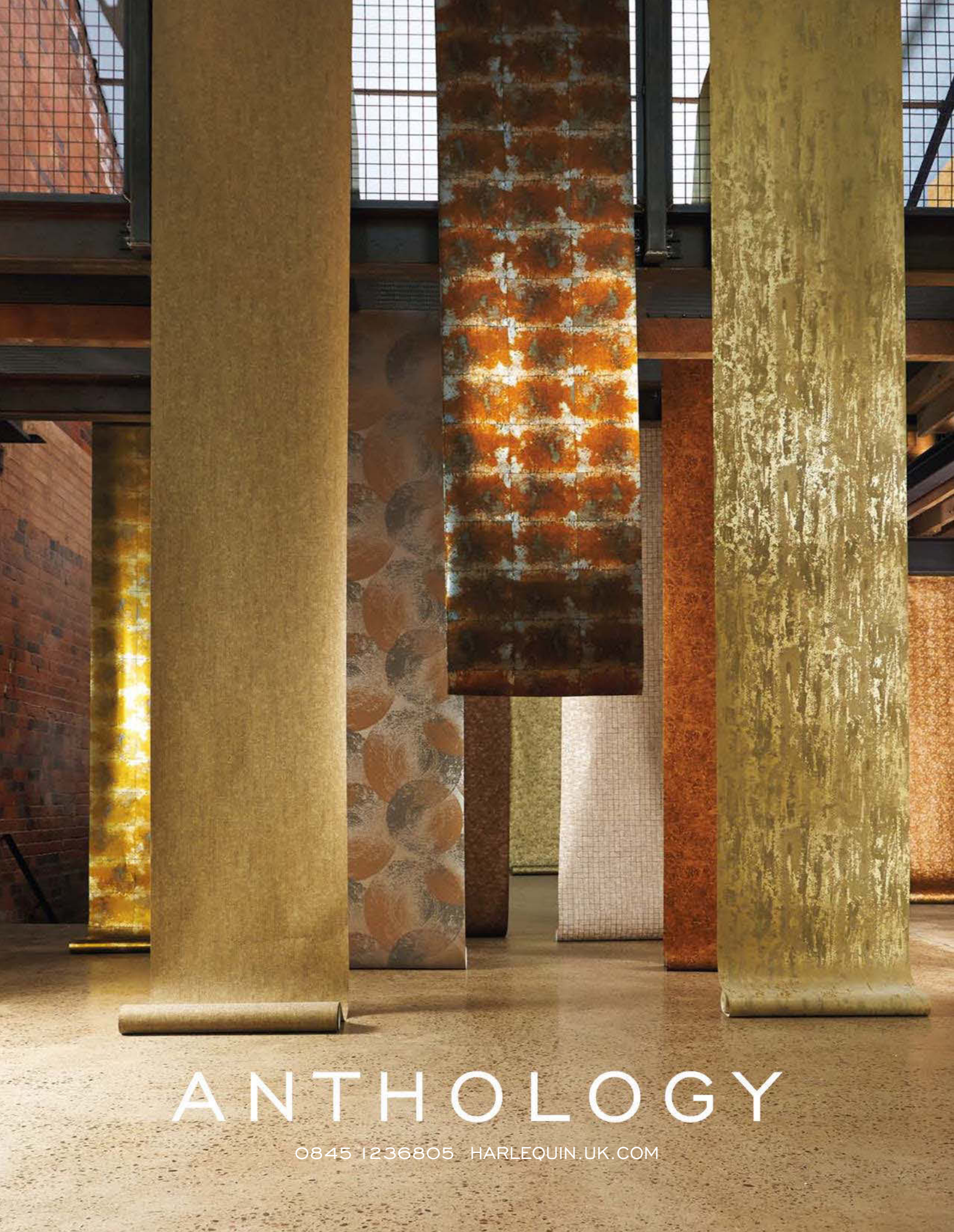
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FRANS HALS (by Seymour Slive; Phaidon, rrp £100) 'It is the second edition that counts.' So Seymour Slive quotes Nikolaus Pevsner in his introduction to the second edition of his classic monograph, *Frans Hals*. Slive's first, published nearly half a century ago, was a landmark work. But as the leading expert on Hals (as well as Jacob van Ruisdael), he urgently pursued the opportunity to update his scholarship before he died, advising his students at Harvard, where he taught from 1954 to 1991: 'If you have not changed your opinion about some issues during the course of almost a half-century, you may not have a mind to change.'

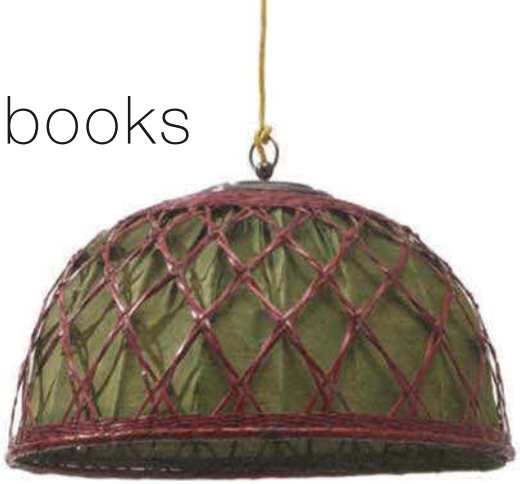
The first edition's three volumes have been reduced to one hefty and handsome book (omitting the catalogue raisonné, which comprised Volume 3). But the most obvious triumph of this new monograph is the improvements in reproduction quality since the early 1970s. All the paintings are reproduced in colour, many accompanied by enlarged details illuminating the artist's virtuosic brushwork and lively palette. Equally satisfying is that every painting is also reproduced in a thumbnail within the text , bringing to life the author's voluminous research. Slive has left no stone unturned. He interprets every detail, such as the iconography in the embroidery of a gentleman's sleeve. He reads meaning and context into every pose and gesture. He tracks the influence of changing trends on the artist's work, and also explains how in many ways Hals stood apart.



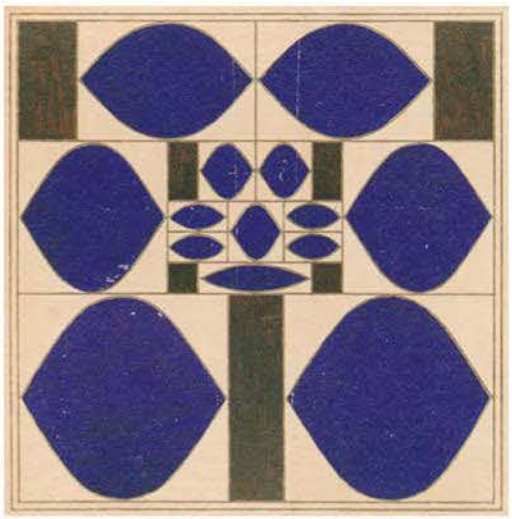
As Slive writes, Frans Hals 'lived in an age when people wanted portraits to look lifelike'. So lifelike are the works of Hals, we feel as though we could be looking at our own contemporaries, save for the lace collars and cuffs of another age. Hals painted swiftly, perhaps completing some subjects in one sitting (no preparatory drawings survive). The ease and friendliness with which he captures his subjects suggest a man at home with the comfortably off, and therefore by association, one of them. So it comes as a surprise to learn that Hals was impoverished virtually all his life. The surviving attributable 220 paintings represent a successful career as a portraitist, but one that was in fact plagued with debt. Furthermore, his work was not highly valued by subsequent generations until the 19th century with the rise of naturalist painting and the French Impressionists. Since then, Hals has maintained his place as the exemplary portrait painter of the Dutch Golden Age.

We learn that Vincent van Gogh was inspired by Hals, in particular for his use of colour. On beholding the group portrait known as *The Meagre Company*, he wrote rapturously to his brother Theo: 'that painting alone makes the trip to Amsterdam worth-while, especially for a colourist'. With this book, our eyes are refreshed as if, like Van Gogh, we are discovering the genius of Frans Hals for the first time ■ BELINDA RATHBONE *is the author of 'The Boston Raphael' (David R. Godine)* ▷

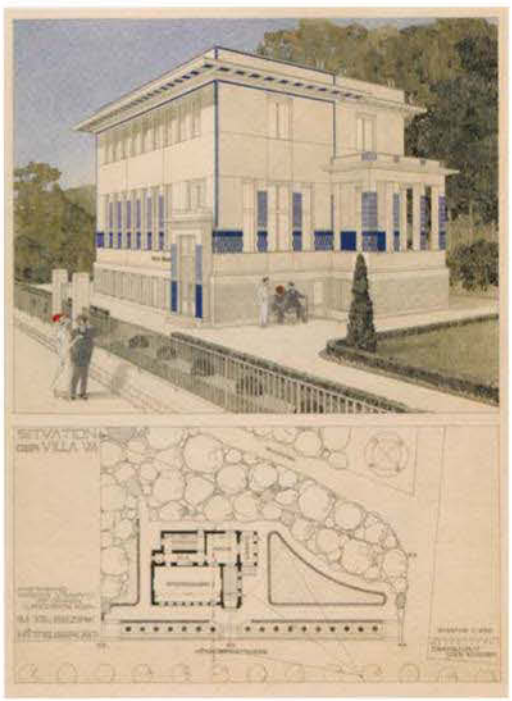
To order *Frans Hals* for £90 (plus £10 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747











WAYS TO MODERNISM: JOSEF HOFFMANN, ADOLF LOOS AND THEIR IMPACT (eds Christoph Thun-Hohenstein et al; MAK/Birkhäuser Verlag, rrp £39) Published to accompany a large exhibition in Vienna, this is a work of both serious scholarship and beauty, one that reproduces a vast range of objects – furniture, architectural models, textile designs, lighting, tableware, specially reconstructed interiors – drawn from the incomparably rich Austrian collections and archives.

Hoffmann and Loos were rivals, if not enemies. The former's origins were in the Secessionist movement. In 1903 he co-founded the Wiener Werkstätte, known for its slender, geometric designs for ashtrays, cutlery, chairs and so on, often in expensive materials and with inlaid ornament. Its masterpiece, the Palais Stoclet in Brussels, extends this crisp but luxurious aesthetic to the design of an entire house in all its detail. Loos, by contrast, believed it was not the architect's job to impose a style. The design of a house would evolve organically out of the needs of the client, who should be encouraged to choose his own furnishings. Loos opposed superfluous ornament and espoused classical values of simplicity and restraint. Photographs and plans of his masterpiece, the shop-cum-office-cum-apartment block on the Michaelerplatz in Vienna, are here juxtaposed with images of Hoffmann's Palais Stoclet: the differences are plain to see.

Until World War I, both architects built for the wealthy professional classes. After the collapse of the empire in 1918 and Austria/Hungary's subsequent defeat, Loos was briefly chief architect of Vienna's housing department. In one essay, Matthias Boeckl compares what he calls his 'emancipatory' approach to the acute shortage facing the capital with the more 'collectivist' solution favoured by Hoffmann and his pupils such as Oskar Strnad. The latter tended to design monolithic multi-storey blocks, or *Gemeindebauten*, whose occupants rented their apartments from the social-democratic city council. Loos, following English garden-city ideals, planned *Siedlungen* (settlements) of low-rise terraced houses on the edge of the city, each with its own vegetable patch – self-sufficiency being essential at a time of severe food shortages. Furthermore, he involved the workers in the interior design of their homes which, thanks to loans from the city council, they were able to own outright. One of his assistants in the housing department was Margarete Schütte-Lihotzky, later responsible for the famous *Frankfurter Küche*, the first prefabricated fitted kitchen, which went into mass-production for Ernst May's social housing schemes in Frankfurt in the late 1920s (*WoI* May 2005).

Photographs of one of Schütte-Lihotzky's flats for single working women are reproduced opposite Hoffmann's designs for a 'boudoir for a great film star', shown at the Paris World Exhibition in 1937. The contrast between functionalism and hedonistic luxury could not be more striking. It is astonishing that Hoffmann's Wiener Werkstätte was able to continue designing exclusive objects for well-off clients into the 1930s, closing only a year before the Bauhaus. After the Anschluss in 1938, which he welcomed, Hoffmann worked for the Nazis. Loos, perhaps fortunately, died in 1933. Of the two, he was the more radical ■

RICHARD CALVOCORESSI *is director of the Henry Moore Foundation* ▷

To order *Ways to Modernism* for £39 approx (plus p&p) from Birkhäuser Verlag, ring 00 49 30 260 050, or visit degruyter.com



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ENCORE! THE NEW ARTISANS (by Olivier Dupon; Thames & Hudson, rrp £24.95) The distinctive approach adopted by many of the makers selected for this anthology – a follow-up volume to a 2011 book – is expressed in its use of matt (probably recycled) paper and its patterned, soft-grey and lemon-yellow cover. The choice of the word 'artisan', rather than 'craft', for the title is also telling. While the latter has come to suggest sleek, highly finished artefacts shown in elegant galleries, many of the hand-made objects featured, which represent the work of 60 makers from 19 countries, have, in sharp contrast, a new, youthful, almost raw, feel to them.

There are some expensive, elegant objects here as well – titanium jewellery (Bethany Linton) and vessels utilising gold leaf (Young I Kim) among them. There are also plenty of sophisticated artefacts made of ceramic, glass, wood and textiles that would look at home in a craft gallery. Far from wanting to contribute to the world of luxury goods, however, many other makers have set out to challenge consumer culture through their work. Greg Hatton, an Australian who makes beautiful rustic-looking chairs from willow and poplar, depends on 'stuff he had lying around'. A lot of the items are made from inexpensive, often recycled materials: Ladies & Gentlemen Studio's 'Ovis' hanging chair features rope; as their names suggest, Paper-Cut-Project and Papier à Etres work with paper to create strange animal masks and floor lamps that resemble ghostly female figures; Maïssa Toulet, from France, incorporates shells and twigs into her highly eclectic assemblages; another Australian, Tara Badcock, repurposes old textiles.

Most of these skilled makers are products of the art-school system. They have set up workshops, either singly or in groups, after graduating. Some (such as Maïssa Toulet) are self-taught, however. Indeed, author Olivier Dupon evokes the spirit of the Victorian 'female amateur' by placing an emphasis on home-based skills, embroidery, crochet and knitting among them. The natural world – birds and flowers in particular – is a source of imagery for many, including the home-grown Abigail Brown, who makes lifelike flamingos and herons from glued textiles; Norway's Anne Léger, whose carved wooden jewellery depicts sinuous plant forms; and Ulrika Berge, a Swede who creates ethereal flower sculptures from nylon thread. Their approach fits neatly with the respect for natural materials and the environment that characterises the work of so many of the highly innovative 'new artisans' Dupon has chosen to show us ■ PENNY SPARKE *is director of the Modern Interiors Research Centre, Kingston University* ▷

To order *Encore! The New Artisans* for £22.46 (plus £5.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747


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THE DRAWING ROOM: ENGLISH COUNTRY HOUSE DECORATION (by Jeremy Musson; Rizzoli, rrp £37.50) The word 'drawing room' rings with a languorous nostalgia. Like 'scullery' or 'morning room', it doesn't seem to belong in modern parlance, except when applied in houses of a certain size and stature. To call the place where most of us keep our sofas and television a 'drawing room' sounds pretentious. The name derives from the custom of 'withdrawing' from a dining hall after a meal, and its importance in domestic architecture was only fully established in the 18th century, before which the uses of rooms tended to be more fluid. Three hundred years later and the concept is already old-fashioned.

In Jeremy Musson's book, 'a tour through many of the most interesting and beautiful social spaces in the kingdom', there are sofas aplenty, but nary a glimpse of a television. Here are 31 rooms in stately houses which range from the grandest mansions, including Attingham Park and Alnwick Castle, to more modest country piles such as The Grove, home of interior decorator David Hicks. Parcelled into chapters with thematic titles, they are presented in loose chronological order, beginning with the oak-panelled Great Chamber of Elizabethan Loseley Park, and finishing with the near-minimalist interior of the 18th-century fishing temple leased by Veere Grenney.

The style of these rooms designed for entertaining guests, and for the display of wealth and taste, veers from the slightly chilly grandeur of Kedleston Hall, where elaborately carved and gilded sofas ranged against the walls look about as inviting and comfortable as ice sculptures, to the extreme cosiness of Chillingham Castle, where rugs are layered and sofas and armchairs gather in a companionable horseshoe around a blazing fire. The selection is adroit and sufficiently varied to keep you turning the pages, eager for the next visual treat. Paul Barker's photography is superb, and comprehensive enough to give you a feel for the whole room, seen from different angles, and also in gorgeous detail. This satisfying counterpoint between wide views and close-ups is enhanced by the clean, elegant design of a book that feels as sumptuous to handle as its subject deserves.

Jeremy Musson's is an authoritative voice. He introduces each room with a brief architectural history, and a survey of significant owners and occupiers. If you are nosy, however, you will be left wanting to see the rest of the house – the crystal balustrade of Madresfield Court, say, or the stuffed head of Ronald, the Seventh Earl of Cardigan's horse. And to know more about current owners, unless they are the National Trust ■ ROS BYAM SHAW *is the author of 'English Eccentric' (Ryland Peters & Small)* ▷

To order *The Drawing Room* for £33.75 (plus £5.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747


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THE ETERNAL LETTER: TWO MILLENNIA OF THE CLASSICAL ROMAN CAPITAL (ed Paul Shaw; MIT, rrp £37.95) In 1991, movie posters began to take on a new look. *At Play in the Fields of the Lord*, a drama in which Tom Berenger and Daryl Hannah do their worst along the Brazilian Amazon, is now remembered as much for its promotional typeface as its plot, at least by those who obsess on such things. One such obsessive is the graphic designer Yves Peters, whose analysis of film fonts often throws up examples of plagiarism and downright unsuitability.

He has spotted one alluring fact over all others: posters simply adore the serif typeface Adobe Trajan. Many of them, for reasons academia has yet to fully engage with, feature Russell Crowe, Meg Ryan, Kevin Costner and Tom Hanks, often in pairs: *Master and Commander*, *A Beautiful Mind*, *The Bodyguard*, *Apollo 13*. Why should this be? What is it about the combination of these letters – a warm and elegant contrast of strokes within a simple but monumental alphabet – that makes it so enduring, malleable and multiplexingly alluring?

Adobe Trajan is a digital reworking of the Classical Roman capital letter that may be traced back to AD113, when it appeared as an inscription at the base of the column commemorating a military victory by the emperor Trajan in Rome. The inscription has been admired by scholars and designers ever since, and many make pilgrimages to the pedestal to ogle and trace its secret geometry. Paul Shaw, a typeface designer and academic, is among them, and in this lovingly illustrated volume (you will struggle to find a book containing more varieties of huge Ms) he has gathered the thoughts of many leading typographers, all of whom carve a novel argument as to why Trajan survives and why we should care.

Some of the early essays, notably the editor's own, are dense with detail, but there is much pleasure to come as the book progresses. Several contributors consider how Trajan has influenced their own work. Matthew Carter, the man who created the everyday typefaces Verdana and Georgia, writes about how a chance visit to the Mantegna show at the Royal Academy inspired his grand Roman titling named Mantinia (the paintings and engravings carried many inscriptions; Carter only went to get out of the rain).

The book claims that Trajan should be at least as recognisable and celebrated as Helvetica, and convincingly so. Not that we have much choice: Yves Peters has counted at least 20 film posters that featured the letters in 2014 ■ SIMON GARFIELD *is the author of 'Just My Type: A Book About Fonts' (Profile)*

To order *The Eternal Letter* for £36.05 (plus £5.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747

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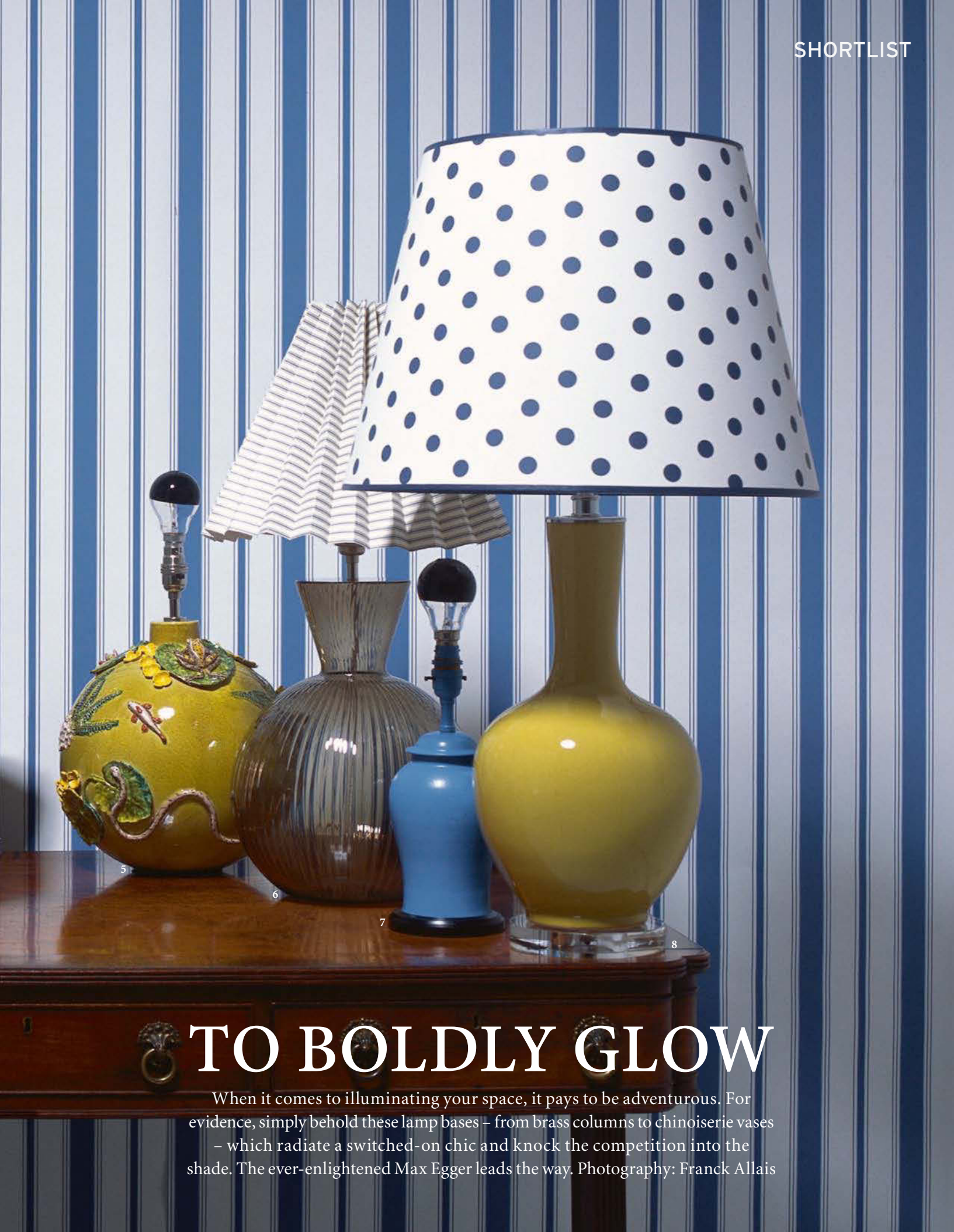
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1 'Straight Collar Dragon', £550, Pentreath & Hall; shade made using 'Atlantic 343084' wallpaper, £81, Brian Yates. **2** 'Peony', by Laura Kirar, £1,764, Baker. **3** 'Abbeywood', £565, Vaughan; shade made using 'Salesbury Navy' wallpaper, £49.50, Ian Mankin. **4** 'Curvy', £140, Melodi Horne. **5** 'River', £660, Richard Taylor Designs. **6** 'Sorrento', £1,050, Bella Figura; shade made using 'Ticking 01 Indigo' wallpaper, £49.50, Ian Mankin. **7** 'Small Temple', £512.05, Besselink & Jones. **8** 'Altea Melon', £125, India Jane; shade made using polka-dot wallpaper, by Prestigious Textiles, £23.95, John Lewis. Background wallpaper: 'Cambridge Stripe 96-1003', £65, Cole & Son. Wallpaper prices are per 10m roll; all prices include VAT. For suppliers' details see Address Book ▷



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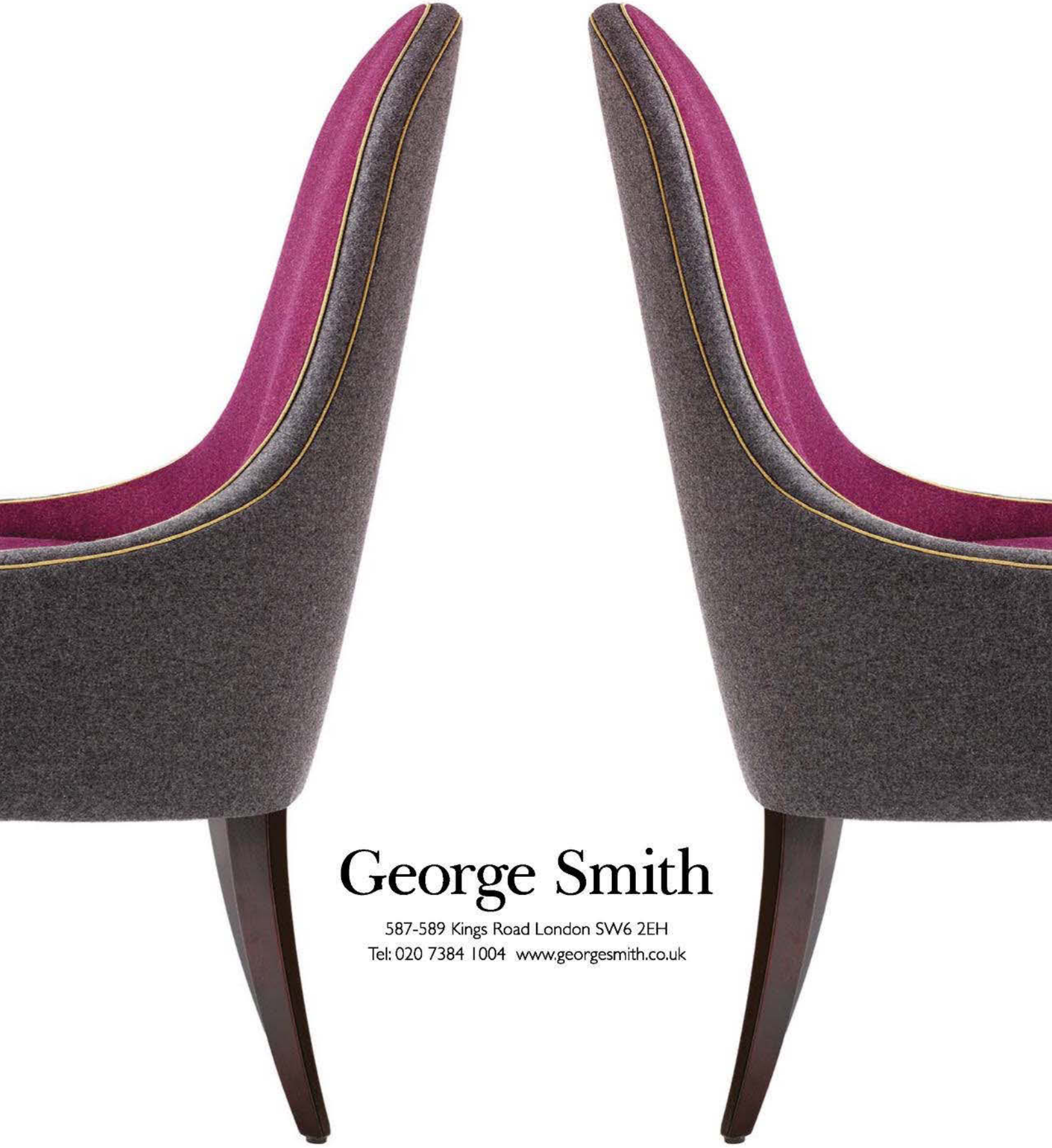
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1 'Kilo Emperador', by Kalmar, £825, Skandium. **2** 'Bourse', by Andrew Webb, £1,482, Collier Webb. **3** 'Madison', £519, Tom Faulkner. **4** 'Helmsley', £255, Flamant. **5** 'Copake', by Alan Wanzenberg, £2,220, Remains; shade made using 'Atlantic 343082' wallpaper, £81, Brian Yates. **6** 'Coral Light', £1,800, Cox London; shade made using 'Polka Dots SPW-W1008-07' wallpaper, by Studio Printworks, £196 per 5m roll, Tissus d'Hélène. **7** 'Baobab', by Andrew & Sarah Hills, £612, Porta Romana. Background wallpaper: 'Spalding Stripe', £49, Ralph Lauren Home. Wallpaper prices are per 10m roll, unless otherwise stated; all prices include VAT. For suppliers' details see Address Book ▷

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1 Emerald-glass table lamp, £695, Hector Finch; shade made using 'Atlantic 343084' wallpaper, £81, Brian Yates. **2** 'Spring Resin', by Marianna Kennedy, £495, Pentreath & Hall; shade made using 'Salesbury Navy' wallpaper, £49.50, Ian Mankin. **3** Resin table lamp, 1970s, £165, Lassco. **4** 'Dumpling', by Andrew & Sarah Hills, £498, Porta Romana. **5** 'Z Lamp', £333, Brabin & Fitz; shade made using 'Ticking 01 Indigo' wallpaper, £49.50, Ian Mankin. Background wallpaper: 'Cambridge Stripe 96-1003', £65, Cole & Son. Wallpaper prices are per 10m roll; all prices include VAT. For suppliers' details see Address Book >

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1 'Belle de Nuit', by Lladró, £590, Chaplins. **2** Chrome table lamp, 1970s, by Curtis Jeré, £2,200, Talisman; shade made using 'Polka Dots SPW-W1008-12' wallpaper, by Studio Printworks, £196 per 5m roll, Tissus d'Hélène. **3** Ebonised faux-bamboo lamp, 1950s, £450, The French House. **4** 'Salina', £690, Paolo Moschino for Nicholas Haslam. **5** 'Cobra', by Constantin Wortmann, £385, Georg Jensen; shade made using 'Atlantic 343082' wallpaper, £81, Brian Yates. Background wallpaper: 'Spalding Stripe', £49, Ralph Lauren Home. Wallpaper prices are per 10m roll, unless otherwise stated; all prices include VAT. For suppliers' details see Address Book ▷



1 'Floors', £1,350, Robert Kime; shade made using 'Salesbury Navy' wallpaper, £49.50, Ian Mankin. **2** 'Saltram', £145, Oka; shade made using polka-dot wallpaper, by Prestigious Textiles, £23.95, John Lewis. **3** Brass-and-glass column lamp, £696, Guinevere. **4** 'Cygnet', £825, Soane Britain. **5** Chinese brass lamp, 1930s, £850, Howe. **6** 'Outline', £85, Graham & Green. **7** 'Paw-Foot', £816, Charles Edwards; shade made using 'Salesbury Navy' wallpaper, £49.50, Ian Mankin. **8** 'Arctic Pear', £1,710, Ochre. Background wallpaper: 'Cambridge Stripe 96-1003', £65, Cole & Son. Throughout: Regency writing table, £35,000, Howe. Flat, drum and cone lampshades throughout made by Bright Shades. Light bulbs throughout: 'Factorylux Classic Edison Loop Filament', £15, Urban Cottage Industries. Wallpaper prices are per 10m roll, unless otherwise stated; all prices include VAT. For suppliers' details see Address Book ■


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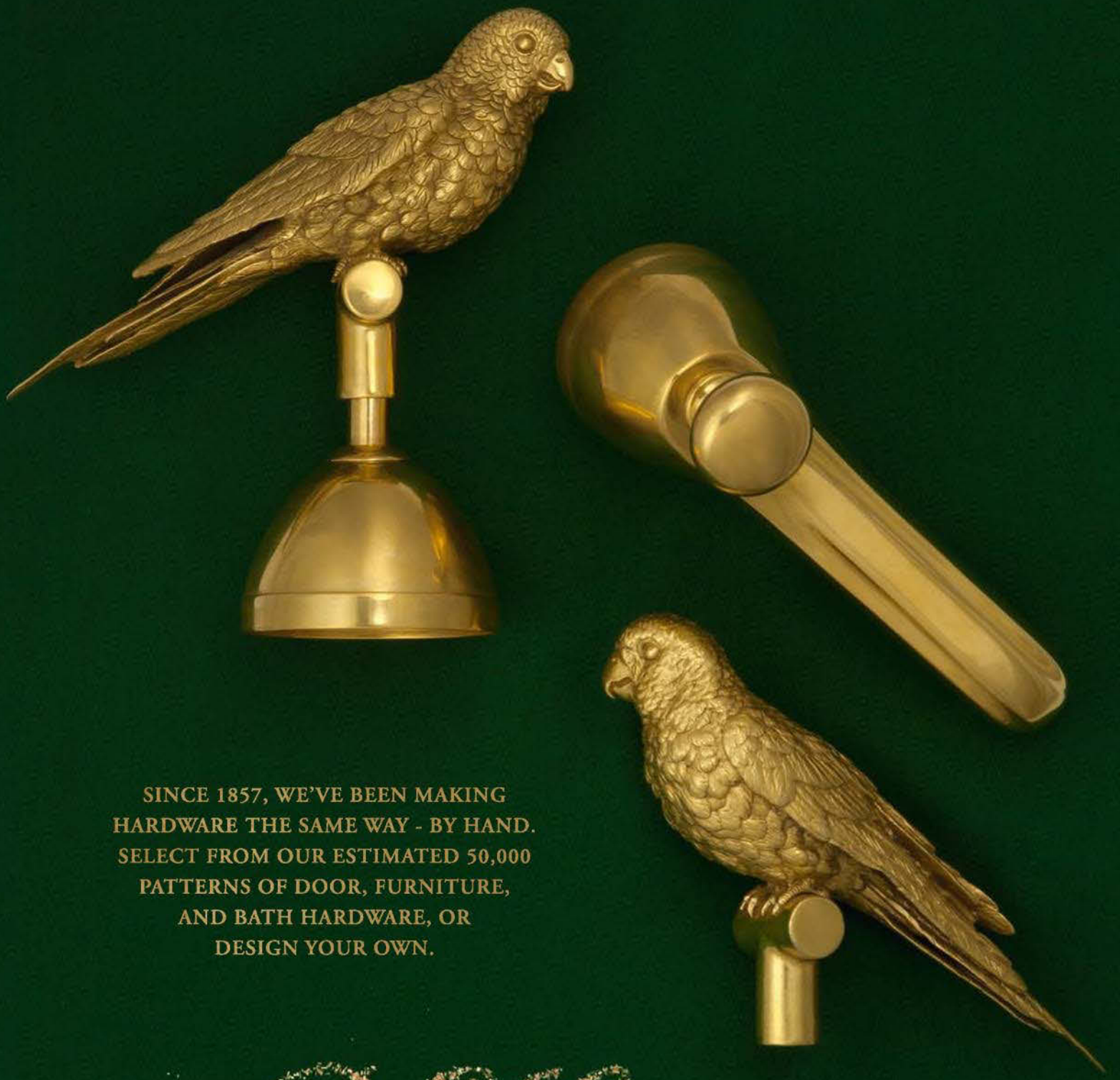
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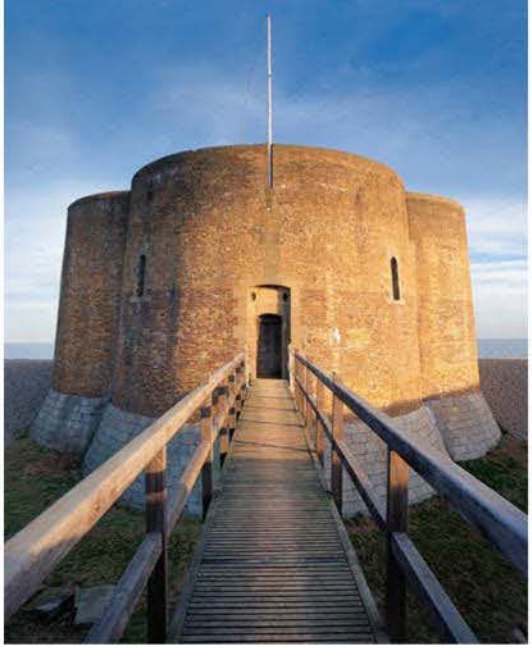
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SERIOUS pursuits

Auctions, antique fairs and diverting activities, chosen by Chloë Ashby



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1 Martello Tower, Aldeburgh, the Landmark Trust, 16-17 May. 2 Viennese plaque depicting King Tristan's death, late 19th century, Tim Saltwell at the Petworth Fair, 8-10 May. 3 Peter Blake, *The Eiffel Tower*, 2009, Dominic Guerrini at the 20/21 International Art Fair, 14-17 May. 4 David Aitken, 'No. 337' locomotive and tender, Dreweatts & Bloomsbury, 16 April. 5 Large Ming blue-and-white 'Phoenix' vase, Meiping Wanli period (1573-1619), Christie's, King St, 11 May. 6 Catellani & Smith, 'Lederam' pendant, 2014, Clerkenwell Design Week, 19-21 May. 7 Fred Ingrams, *Sluice Road*, 2014, Art Bermondsey, 17 May

It would be tricky to follow the yellow brick road to every extraordinary site rescued by the Landmark Trust (there are almost 200 dotted across Britain), but on 16 and 17 May reaching a handful will be easy – 95 per cent of the population will find themselves within 50 miles of a free open day. To celebrate its half-century, the charity gives us a **GOLDEN WEEKEND,** a free pass to 25 of its historic buildings, from forts to cottages, from castles to an old railway station. A 'Golden Moment' will see local musicians simultaneously perform at each place, while five sites will host sculptures made specially by Antony Gormley. So whether or not you're gunning for Aldeburgh's Martello Tower (above), built in 1812 to deter Napoleon, keep the weekend – like the open days – free. And when you're done? Close your eyes and click your heels. Details: 01628 825925; landmarktrust.org.uk.

BRITAIN

16 APRIL ELY HOUSE, DOVER ST, LONDON W1 **THE TRANSPORT SALE INCLUDING THE PETE WATERMAN COLLECTION OF LOCOMOTIVES.** Come on bidder, do the locomotion at Dreweatts & Bloomsbury's sale. Details: 020 7495 9494; dreweatts.com.

21 APRIL SOTHEBY'S, NEW BOND ST, LONDON W1 **THE ORIENTALIST SALE.** So take me back to Constantinople: hallucinatory realism transports viewers to Turkey, Africa, the Levant and the Middle East. Details: 020 7293 5000; sothebys.com.

21-26 APRIL BATTERSEA EVOLUTION, BATTERSEA PARK, LONDON SW11 **THE DECORATIVE ANTIQUES AND TEXTILES FAIR.** A garden draped with vintage and antique passementerie greets visitors this year. Details: 020 7616 9327; decorativefair.com.

23 APRIL-4 MAY SOMERSET HOUSE, STRAND, LONDON WC2 **PICK ME UP.** Graphic arts grace the Embankment Galleries. Details: 020 7845 4600; somersethouse.org.

24 APRIL-4 MAY IKON GALLERY, OOZELLS SQ, BRINDLEY PLACE, BIRMINGHAM **ARTISTS FOR IKON.** The gallery's 50-year celebrations culminate with a show followed by a major art auction at Sotheby's. Details: 01212 480708; ikon-gallery.org.

6-10 MAY LONDON **LONDON CRAFT WEEK.** A new annual initiative makes the case for positioning makers centre stage. Details: londoncraftweek.com.

8-10 MAY PETWORTH PARK, PETWORTH, W. SUSSEX **THE PETWORTH PARK ANTIQUES AND FINE ART FAIR.** Fair play. Details: 01797 252030; petworthparkfair.com.

8-11 MAY SAATCHI GALLERY, DUKE OF YORK'S HQ, KING'S RD, LONDON SW3 **COLLECT.** The international art fair for contemporary objects beckons 35 leading galleries from across the globe. Details: 020 7278 7700; craftscouncil.org.uk.

11 MAY CHRISTIE'S, KING ST, LONDON SW1 **APPRECIATING ELEGANCE: ART FROM THE SUI YUAN ZHAI COLLECTION.** Hurry potters, it's the order of the phoenix: don't miss a blue-and-white 'Phoenix' vase. Details: 020 7839 9060; christies.com.

12 AND 15 MAY CHRISTIE'S, OLD BROMPTON RD, LONDON SW7 **CHINESE CERAMICS, WORKS OF ART AND TEXTILES.** Spanning over a thousand years, from the Neolithic period to the 20th century. Details: 020 7930 6074; christies.com.

13-16 MAY **BRITAIN MUSEUMS AT NIGHT.** An annual after-hours festival of art, culture and heritage. Take care when visiting the museums and galleries lest the exhibits come to life... Details: 01273 623336; museumsatnight.org.uk.

14-17 MAY ROYAL COLLEGE OF ART, KENSINGTON GORE, LONDON SW7 **20/21 INTERNATIONAL ART FAIR.** From old guard Peter Blake to emerging young artist Elliot Channer. Details: 020 8742 1611; 20-21intartfair.com.

15-25 MAY CHARLESTON, FIRLE, LEWES, E. SUSSEX **CHARLESTON FESTIVAL.** The real thing: with Tom Stoppard, David Nicholls, Hans Ulrich Obrist et al. Details: 01273 709709; charleston.org.uk. ▷



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SERIOUS pursuits



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1 John Singer Sargent, *Portrait of Gordon Fairchild*, c1890, Bonhams, New York, 20 May. 2 Lucio Fontana, *Spatial Concept, Waiting*, 1960, Christie's, Milan, 28-29 April. 3 Blackman Cruz workshop, 'Snake' chair, 2003, Wright, Chicago, 21 April

17 MAY ART BERMONDSEY, BERMONDSEY ST, LONDON SE1 **VANISHING LINES.** Fred Ingrams brings featureless fields to life in his vibrant images of the Fens. Details: 020 7407 6496; artbermondsey.co.uk.

18-31 MAY PAUL SMITH, ALBERMARLE ST, LONDON W1 **SECRET LIFE OF THE PENCIL.** Look sharp: photos of the pencils behind 20th- and 21st-century creations. Details: 020 7493 4565; thesecretlifeofthepencil.co.uk.

19-21 MAY LONDON **CLERKENWELL DESIGN WEEK.** The event expands in 2015 with four focused exhibitions housed in the creative hub's historic buildings. Details: 020 3225 5200; clerkenwelldesignweek.com.

19-23 MAY THE GOLDSMITHS' CENTRE, BRITTON ST, LONDON EC1 **INSPIRED: FESTIVAL OF SILVER.** A field day for contemporary furniture and modern silversmithing. Details: 020 7566 7650; goldsmiths-centre.org.

21 MAY CHRISTIE'S, KING ST, LONDON SW1 **THE ENGLISH COLLECTOR.** An eclectic decorative arts sale. Details: 020 7839 9060; christies.com.

21-23 MAY OLYMPIA, HAMMERSMITH RD, LONDON W14 **ART15.** Riding solo: this year's global art fair gives rein to the highest number of single-artist shows to date. Details: 020 7886 3112; artfairslondon.com.

23-24 MAY TEMPLE PLACE, EMBANKMENT, LONDON WC2 **THE LONDON PHOTOGRAPH FAIR: SPECIAL EDITION.** The quarterly fair launches a boutique event with 25 international dealers. Details: photofair.co.uk.

OUTSIDE BRITAIN

ITALY 28-29 APRIL CHRISTIE'S, VIA CLERICI, MILAN **MILAN MODERN AND CONTEMPORARY.** Glare and tear: Lucio Fontana's *Spatial Concept, Waiting* (1960) is a cut above the rest. Details: 00 39 02 303 2831; christies.com

USA 21 APRIL SOTHEBY'S, YORK AVE, NEW YORK **SALE OF MAGNIFICENT JEWELS.** Tell your friends you're otherwise engaged and pop to the sale of a 100kt perfect diamond. Details: 001 212 606 7000; sothebys.com.

21 APRIL WRIGHT, W. HUBBARD ST, CHICAGO, IL **BLACKMAN CRUZ.** In collaboration with the renowned Los Angeles dealers, a sale of furniture, design and other objects will be on the Wright track after stop-off shows in New York and LA. Details: 001 312 563 0020; wright20.com.

8-12 MAY PARK AVENUE ARMORY, PARK AVE, NEW YORK **SPRING MASTERS NEW YORK.** Working the angles: architect Rafael Viñoly's honeycomb grid of hexagonal booths creates unexpected juxtapositions between art and design from antiquity to the 21st century. Details: 001 212 370 2501; springmastersny.com.

14-17 MAY RANDALL'S ISLAND PARK, NEW YORK **FRIEZE.** The East River washes in 190 of the world's top galleries, with 62 from the host city. Details: 001 212 463 7488; friezenewyork.com.

20 MAY BONHAMS, MADISON AVE, NEW YORK **AMERICAN ART.** Paintings from Sargent to Rockwell. Details: 001 212 644 9001; bonhams.com ■



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MAY 2015

Literature is awash with descriptions of the grimly unwelcoming prospect of having a bath in years gone by. Few were in a better position to record such privations than James Lees-Milne, inveterate country-house snooper and securer of properties for the young National Trust. His passage about washing at Thonock Hall in Lincolnshire provokes a shiver 60 years after the event: 'Tenderly this old retainer brought in to the room a red blanket which he spread before the empty fire grate. Then he brought a brass can of tepid water, enough to cover the bottom of the [tin] bath. The room must have been several degrees below zero. He might have been a ghost performing the customary function of a hundred years ago.' Heaven knows what the actual lavatory arrangements were like. Historic kitchens had their own problems. Hellishly hot for those cooking in them, they were often situated so far from any dining area that the food itself regularly arrived as cold as the corridors it had passed through on its journey.

These days, most of us are fortunate enough to take for granted basics such as having piping-hot water in our bathrooms and a kitchen close at hand. Yet the two rooms that work hardest in our homes can still benefit from the odd upgrade; to keep them fully plumbed in to the latest thinking, as it were. With that in mind, the following 96 pages present ideas, images and information that allow you to make the best-informed choices, whether you're simply looking for a fresh tea towel or considering major renovations, whether you're planning a *cuisine* fit for a king or a wet room the size of a wet wipe. Our stylists have hunted down all the big beasts in terms of fridges and freezers, ovens and hobs, trained their sights on the best traditional and modern fitted kitchens, and trapped and mounted wipe-clean surfaces that have both beauty and practicality fired in. There are in-depth features on baths and sinks that float above the rest (though the helium balloons holding them up in our pictures are helped by some serious heavy-lifting gear), while the best showers and taps have been rounded up to offer the greatest show on earth.

Of course this being *Wol*, there's contrast too. Few – save for the most dedicated reader – would actively seek to return to the days when the extraordinary hospital kitchen in Lille was thought to be high-tech. Yet its delft tiles are as appealing today as they were when first lime-mortared into place during the 17th century. (And we've tracked down new versions so you can get the look – even if you're not quite game to 'care for the bodies and soothe the souls' of the sick and poor…) Then there's the little loo designed by Mattia Bonetti for a client in Gstaad. Taking as its inspiration a faceted-mirror-and-resin frame by French Surrealist jeweller Line Vautrin, it is itself a kind of gem with opaque-glass surfaces in sugared-almond colours and mouldings in three varieties of gold leaf. Its elegance couldn't feel more up to the minute. Cleverly, its huge sliding windows that open onto the balcony keep the heat in but prying eyes out, since they become opalescent at the turn of the door latch. What would James Lees-Milne have made of its pampering delights? ■ RUPERT THOMAS, EDITOR



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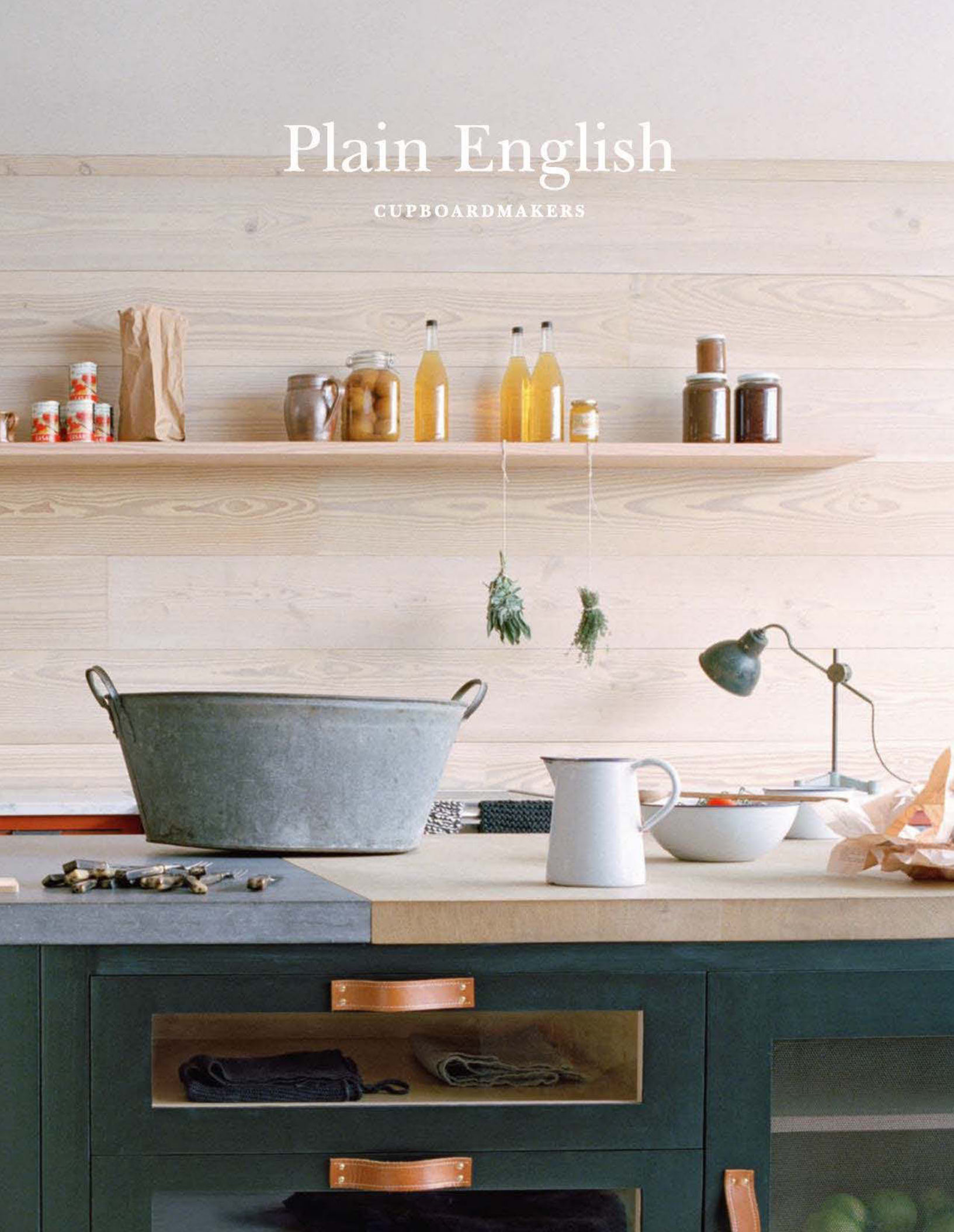
COVER Pipe dreams – we'll make yours come true with our polished-brass showers and rose-gold taps. Take a leap of faith and turn to our watery wonders on page 138



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CUPBOARDMAKERS



antennae

What's hot in kitchens and bathrooms, edited by Nathalie Wilson

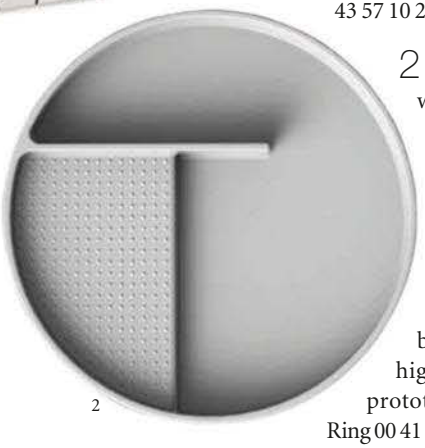




1 Scrub up in style with the latest chic offerings from the Parisian store Khadi. Shown from left: 'KBH' towels in cardinal and charcoal, from £13.75 approx for a hand towel; laminated-cotton 'Scandi Lace' and 'Scandi Stripe' wash bags and containers, from £11.60 approx. Ring 00 33 1 43 57 10 25, or visit khadiandco.com.







2 Bathrooms will soon be awash with sanitary ware and accessories made from the Swiss manufacturer Laufen's new material. SaphirKeramik has the properties of regular ceramic but, with the addition of a compound found in sapphires, it is particularly tough and can be worked into finer and more highly defined forms. Shown is a prototype tray by Konstantin Grcic. Ring 00 41 61 765 71 11, or visit laufen.com.



3 La Fonction with Line Art brings us the 'bathroom in a box'. Or, an integrated ceramic sink, LED lighting, towel rail and storage for lotions and potions in a cupboard with a dressing mirror on the back. 'La Cabine' comes in a choice of eight wood finishes (shown: oak), two styles of doors and costs from £3,928 approx. Ring 00 33 6 42 72 93 27, or visit la-fonction.com.







4 Italian manufacturer Tubes has climbed great heights with its ladder-inspired 'Scaletta' towel rail (from £610) designed by Elisa Giovannoni; the electric model is available in over 250 colours, six plated finishes, including 14 or 24kt gold, and four brushed anodised finishes. Ring 00 39 0423 7161, or visit tubesradiatori.com.

5 Traditionally handcrafted by Italian artisans, Segno Italiano's products are a cut above others. These 'Scarperia' knives are made by Andrea Berti, while Pierino Navarini is respon-

PHOTOGRAPHY: JODY TODD (1 RIGHT, 9 BOTTOM); SUDHIR PITHWA (9 TOP LEFT)



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sible for the copper utensils. From £80 approx for a plexi-handled tomato knife and £36.40 approx for an oil cruet. Ring 00 39 02 5656 7833, or visit segnoitaliano.it.

6 We have Merci to thank for these old favourites. Shown: hooks (available in green, light turquoise and white; from £14.50 approx for one hook) and single white porcelain soap shelf (£10.80 approx). Ring 00 33 1 42 77 00 33, or visit merci-merci.com.

7 Bathe your washroom in light with Balineum's stylish 'Strand' ceiling and 'Overton' wall fittings (from £649 and £419). Like all 12 of the bathroom specialist's debut models these are made to clients' specifications by a family firm in Tuscany, and available in 15 metal finishes and with various shade options. Ring 020 7431 9364, or visit balineum.co.uk.



8

8 Hiding behind the straight stainless-steel skirt of Drummonds' new contemporary-look 'Bute' bath – aside from the unsightly waste – is a traditional cast-iron tub with a classic curved roll top; £6,300, available in any colour and matt or gloss finish. Ring 020 7376 4499, or visit drummonds-uk.com.

9 Alfred Newall of design and joinery company the London Workshop is an old carpenter in a young man's body. The 28-year-old cites things such as 19th-century woodworking manuals as the inspiration for his creations, while he and his craftsmen work by hand or with machinery from the 1950s. The results are 'timeless products built to last', including this three-frame clothes airer (£100), utility cubby (£120) and oak bath rack (£65). Ring 07766 397676, or visit thelondonworkshop.com.





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10 Engineer-turned-designer Vincent Rousseau's singular products will flush away your plans to install the usual white ceramic loo cistern. Shown from left: 'Wine Barrel', 'Garden Bucket' and 'Barber', which feature dual flush and an essential-oil diffuser, musts for those who are water-consumption aware and have delicate noses. From £364 approx. Ring WTKM on 00 33 6 72 66 24 06, or visit wtkm.fr. ▷

antennae



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Waterworks has long made waves in the bathroom, and now it's cooking up a storm in the kitchen. With over 200 products inspired by 'mid-century modern', 'updated traditional' and 'industrial' influences, it hopes to meet all your needs under the roof of one of its US shops or the soon-to-open London outlet. Shown: 'Wells' rack and hooks in nickel (£19,890); 'Bromley' worktable in walnut and brushed steel with 'Prunella' marble slab (£20,054). Ring 020 7384 4000, or visit uk.waterworks.com.

Do the drying up and donate to Chelsea Physic Garden with linen union tea towels featuring images of woodcut illustrations from *Gerard's Herball* (1597); £7.50 each. Ring 020 7352 5646, or visit chelseaphysicgarden.co.uk.

Joseph Joseph, in collaboration with Pearson Lloyd, has sorted our waste and recycling woes. 'Totem', available in two sizes, occupies the same space as a regular bin and features a 36-litre general waste compartment. It also has a drawer for recycling, a food caddy and a carbon odour filter; from £175. Ring 020 7261 1800, or visit josephjoseph.com.

No need to make a meal of sourcing 'trusty, well-built heirloom pieces that are classic in design and only enhanced by the passage of time'. Walter Manning and his co-founder sell these at the Old Faithful Shop. Shown: cheeseboard, from $59.95; storage jar with walnut lid, $58; tiered wire basket, $82; walnut rolling pin, $119. Ring 001 778 327 9376, or visit oldfaithfulshop.com.



5



Karim Rashid has concocted a range of saucepans for TVS made from high-gauge aluminium with non-stick and -scratch coating, and suitable for use on all heat sources. The steel handles and hanging rail mean the aptly named 'Hook' pots save on cupboard space too. From £62 approx for a frying pan. Ring 00 39 0722 3381, or visit tvs-spa.it ■

PHOTOGRAPHY: JODY TODD (2)

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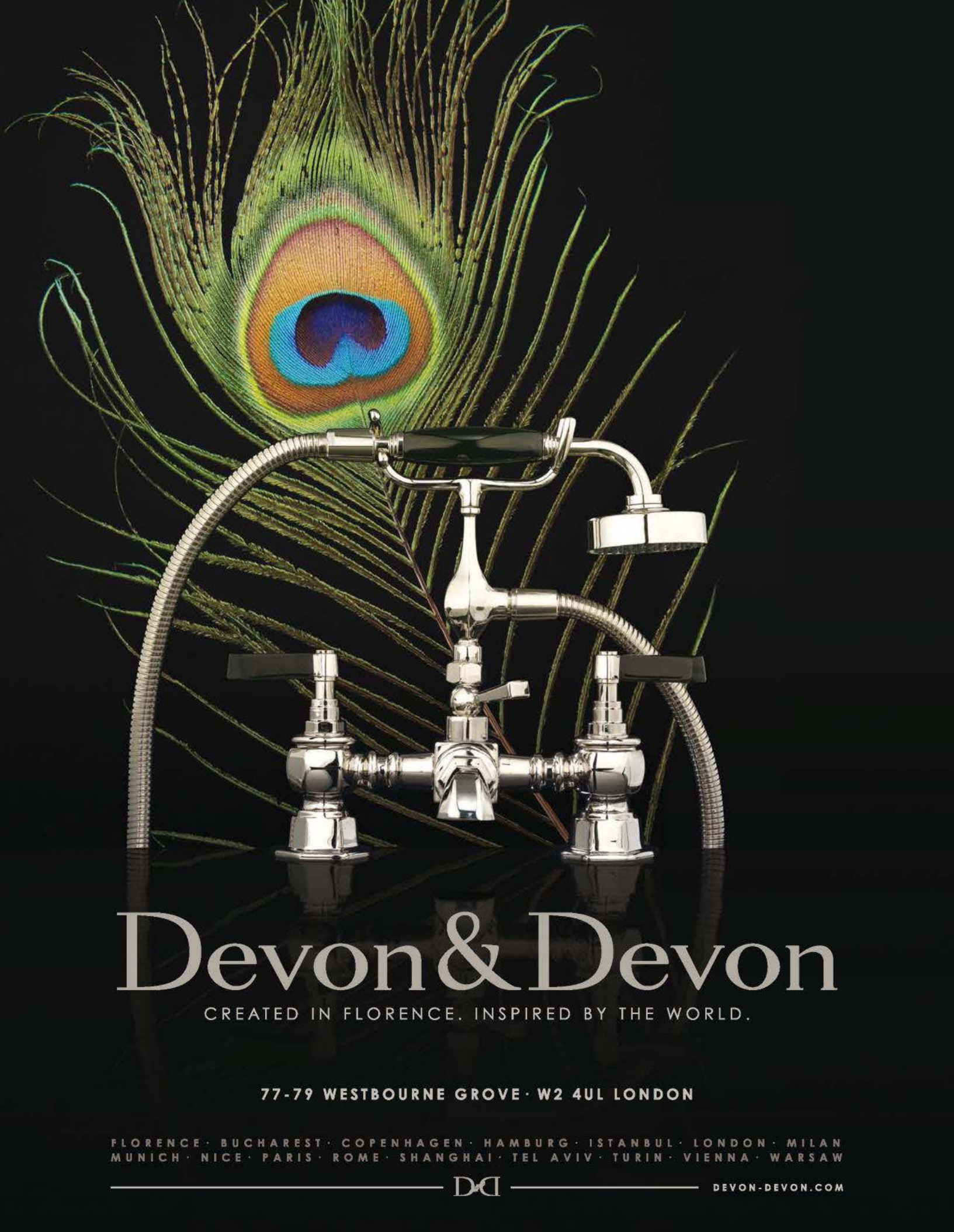

REFINA
MEGA MAXX



CAST MASTER

With their flowing lines and complex geological shapes, Tim Sprules's hand-pressed concrete sinks have broken the mould – quite literally on occasion. Now, having discovered his métier in this much-maligned material, he wants the rest of the world to tap into its potential. Augusta Pownall, for one, is bowled over. Photography: Antony Crolla ▷

Opposite: Sprules likens concrete-mixing to baking. Accordingly, a sieve hanging beside him ensures that his cement is perfectly lump-free. This page: once out of their moulds, the sinks are left to dry on wooden shelves. 'Concrete breathes. Through its entire life it is always drying out,' he says


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IT HELPS TO CARE about what you're selling. After eight years of trying to muster enthusiasm for his employer's clients, and escaping to Cornwall each weekend to surf and tinker with his camper van, former marketing man Tim Sprules has finally found a product he believes in: handmade concrete sinks.

In the shed-cum-workshop at the foot of his parents' garden in commuter-belt Surrey, he explains that, while America has embraced concrete, the British market has been slow to catch on. Perhaps on this side of the pond, where space in homes can be scarce, we favour a less imposing look. When he started out 18 months ago Tim ran some early designs past friends and they 'tended to like the sleek, organic shapes, the more contemporary, thinner pieces'.

Certainly the five sinks stacked on slatted wooden shelves around his compact space are as smooth as polished pebbles – a world away from the Brutalist breezeblocks that you might expect. Tim reaches to pick one up for a closer look and instinctively I rush to offer help – this is concrete after all – but none is required. Cold to the touch, streamlined and substantial without being at all hard-edged, they measure only a few centimetres in depth. It is easy to imagine one in a city bathroom. For all the designs the concrete is hand-pressed rather than poured into a mould.

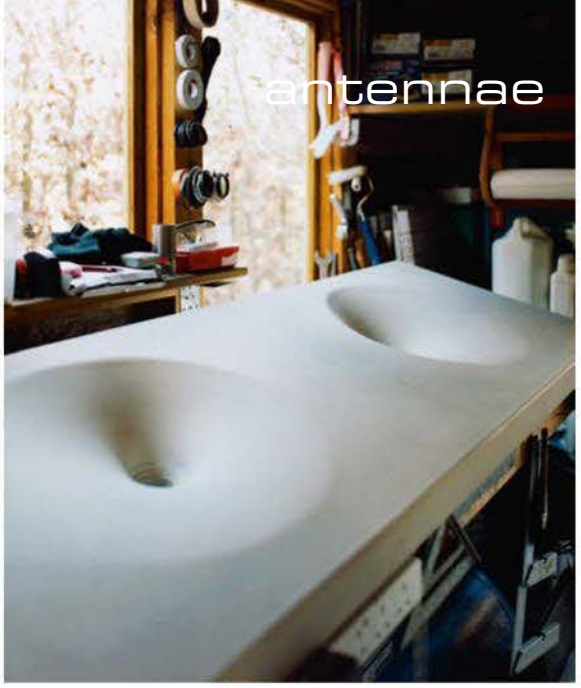
Tim's moulds are made from fabric-formed fibreglass, the material used in his beloved surfboards. The more complex examples, which might take a week or more to make, are often ruined when the sink is turned out, but Tim is remarkably sanguine about this. Customers come to him for a one-off piece rather than 'something that's been bashed out in a factory', so a broken mould is no big deal. Any small bubbles or slight discrepancies in colour are simply part and parcel of a handmade product.

One eye-catching design mimics the geological strata of the Grand Canyon. Confident with concrete after summers spent working on building sites, he found his eyes opened to its potential on a three-day course in Arizona. Here were a close-knit bunch of 'concrete artisans', evangelical about the possibilities of a much-maligned material. His face lights up as he describes his time in their cavernous desert studio full of outlandish creations.

Back to reality, and the shed, where he set to work making his own sinks. 'It's like baking a cake!' he explains, of the mix of cement and sand, reinforced with confetti-like glass-fibre strips. Like any proud cook, he keeps the exact recipe secret, with tried-and-tested iterations recorded in an Excel spreadsheet on his MacBook. Whatever the ingredients, he must mix and pack it into the mould in a day (wearing a mask and goggles, since wet concrete is extremely alkaline), before leaving it to dry for 24 hours.

I'm keen to see some early disasters, but Tim smashed them up to hide the evidence. As his mastery grows, he's set his heart on making an 'impossible' sink to flaunt at the London design fairs. Cuttings of flattened and cleverly reconfigured geodesic domes on his small pinboard hint at what might come. For now it's back to his bucket. Concrete sinks have released him from marketing purgatory, but it's not for the faint-hearted. He recently suffered a prolapsed disc from bending over the slurry with his paddle-mixer. 'Or,' he admits, 'it could have been from all the surfing' ■

To contact Tim Sprules, ring 07912 289624, or visit formastudios.co.uk







From top: a double sink takes up almost the entire length of the shed. It will soon make its way to a home that an architect is building for himself in London; Sprules's father bought the wooden bench many years ago to work on an engine he was restoring. The hand-mixer on the far left is used to produce small batches of concrete, when making tile samples, for example; bags of sand are piled where space allows. When not stowed on shelves, the sinks themselves rest on folded cloths to prevent scuffing



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antennae roundup

Be they ovens, fridges, fans or washers, Augusta Pownall plugs into the most electrifying appliances


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OVENS AND HOBS: **1** 'Ascot' built-in electric, by Steel Cucine, £1,170, Bradshaw Appliances. **2** 'Elise 110' dual-fuel range cooker, £2,245, Rangemaster. **3** 'ELF065P' electric pizza oven, from £3,500, Officine Gullo. **4** 'Livsgnista' gas hob, £200, Ikea. **5** 'SF9310XR' extra-wide multi-function oven, from £749, Smeg. **6** 'C1905DTB2' induction hob, by Fisher & Paykel, £1,149, John Lewis. **7** 'CornuChef Grand Maman 90' gas or electric range, £9,530, La Cornue. **8** 'City 60', £4,995, Aga. All prices include VAT. For suppliers' details see Address Book ▷

antennae roundup


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EXTRACTORS: **1** 'W' extraction hood, from £4,860, La Cornue. **2** Titanium 'Twister E.Ion' ceiling-mounted island hood, £1,843, Falmec. **3** 'Io Air', by Fabrizio Crisa, £2,400, Elica. **4** 'Viento' ceiling hood, £1,549, Caple. **5** 'Kubi' wall-mounted hood, £1,199, Best. **6** 'KSED95P9' chimney hood, from £339, Smeg. **7** 'AC402' ceiling ventilation system, from £2,000, Gaggenau. **8** 'ICBDD30' downdraft extractor, £1,656; 'ICBCG304T' gas hob, £2,220; both Sub-Zero & Wolf. All prices include VAT. For suppliers' details see Address Book ▷


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FRIDGES AND FRIDGE-FREEZERS: **1** 'KFN37692 iDE' fridge-freezer, from £2,400, Miele. **2** 'Standplus' fridge-freezer and wine cellar, £17,000, Fhiaba. **3** 'Ascot' refrigerator, by Steel Cucine, from £2,158, Bradshaw Appliances. **4** Stainless-steel drawer fridge, £1,840, Norcool. **5** 'FAB30RFW' fridge-freezer, from £1,219, Smeg. **6** 'Cool' refrigerator, £2,235, John Lewis of Hungerford. **7** 'JLUCFRS6009' fridge with freezer compartment, £299, John Lewis. **8** 'OGF90' fridge-freezer, from £7,250, Officine Gullo. All prices include VAT. For suppliers' details see Address Book ▷


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WASHERS AND DRIERS: **1** 'D8565' condenser tumble-dryer, from £519, Gorenje. **2** 'DF481' integrated push-to-open dishwasher, from £1,900, Gaggenau. **3** 'WMFABNE1' washing machine, from £849, Smeg. **4** 'DD60DDFX7' double-drawer dishwasher, by Fisher & Paykel, £1,250, John Lewis. **5** 'WMV960WPS' washing machine, £1,999, Miele. **6** 'LGF14U1FCN8' washing machine, by LG, £649; **7** 'DL1043W' slimline dishwasher, by Beko, £179; both Currys. **8** 'Vintage' dishwasher, by Swan, £1,000, Ao.com. All prices include VAT. For suppliers' details see Address Book ■


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PHOTOGRAPHY BY KALORY.CO.UK

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BATHS: ***1*** *'Wye', £4,980, Drummonds.* ***2*** *'Cuprosa' bateau, £4,280, William Holland.* ***3*** *French copper bateau, 19th-century, from £8,000, Stiffkey Bathrooms.* ***4*** *'Mon Empire', £4,195, Hurlingham Baths.* ***5*** *'Eleganza', by Gessi, £8,252, CP Hart.* ***6*** *'President', £8,316, Devon & Devon. All prices include VAT. For suppliers' details see Address Book* ▷



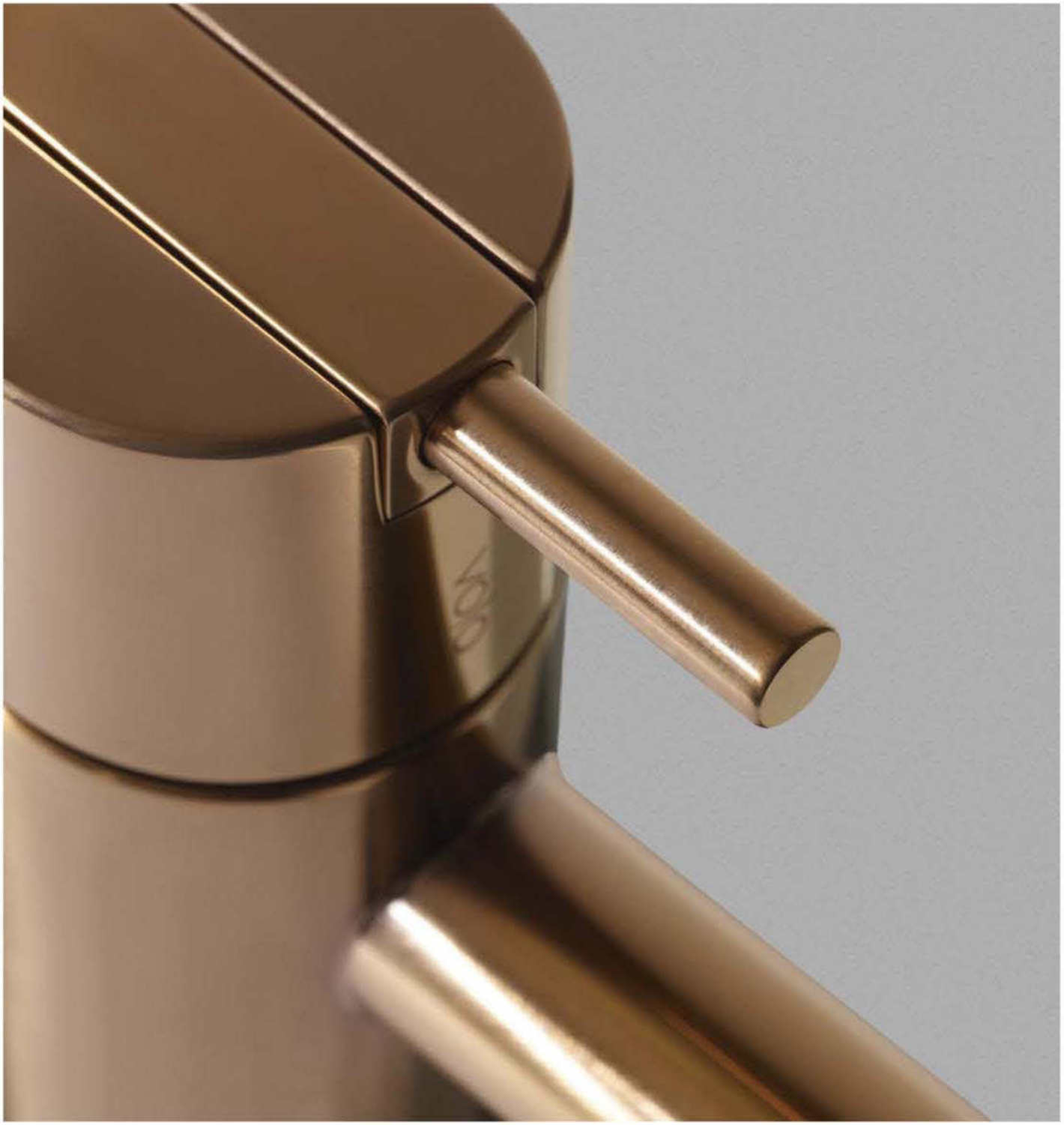
PUMP IT UP!

If you're blowing hot and cold about the right plumbing fixture, proceed with bated breath. Making no inflated claims, Max Egger airs sinks, loos and tubs that deserve the oxygen of publicity. Photography: Anders Gramer

WASHBASINS: ***1*** *'Sfera', £276, Aston Matthews.* ***2*** *'Water Jewels', by Matteo Thun, £727, Vitra.* ***3*** *'Metropole', by Lefroy Brooks, from £607, Original Bathrooms.* ***4*** *Black trough basin, from £1,440, Lapicida.* ***5*** *'Vieques', by Agape, £2,692, West One Bathrooms.* ***6*** *'Paris' double basin, from £1,920, The Water Monopoly.* ***7*** *'Vessel' basin, by Splinter Works, £4,375, West One Bathrooms.* ***8*** *'Urban New York', £348, Roca.* ***9*** *'WA04', by Marcel Wanders, £685, Bisazza.* ***10*** *'Fox', by Tim Bayes for Kast, £660, Lowinfo. All prices include VAT. For suppliers' details see Address Book ▷*




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LOOS: ***1*** *'The Sanitas', £550, Stiffkey Bathrooms.* ***2*** *'London', £966, CP Hart.* ***3*** *'NC Series', £541, Toto.* ***4*** *'One', by Alessi for Laufen, £2,451, Original Bathrooms.* ***5*** *'Vero', £787, Duravit.* ***6*** *'Regency' cistern, £1,332; 'Empress' WC pan, £510; oak 'Round' seat, £504; all Catchpole & Rye.* ***7*** *WC with solid-bronze cistern, £3,770, Thomas Crapper.* ***8*** *Penthouse-blue suite, £500, HM James & Sons. All prices include VAT. For suppliers' details see Address Book* ▷



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SINKS: ***1*** *'Vivien EC528', by Electica, £864, Brass and Traditional Sinks.* ***2*** *'Hydrea', £750, Fired Earth.* ***3*** *'Cubit 150', £441, Caple.* ***4*** *Bone '859', by Dupont, £450, Corian.* ***5*** *'Hällviken', £190, Ikea.* ***6*** *Teak 'Standard', £912, William Garvey.* ***7*** *Classic kitchen shelf, by Villeroy & Boch, £249, Brass and Traditional Sinks.* ***8*** *Double-bowl Belfast, from £314, Rangemaster. All prices include VAT. For suppliers' details see Address Book ▷*


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BATHS: ***1*** *'LTT-PE Light' bath, by Wet, from £1,812, Laurence Pidgeon.* ***2*** *'Copo', £3,712, The Albion Bath Company.* ***3*** *Nickel bateau, £6,000, Catchpole & Rye.* ***4*** *'Palomba', by Ludovica & Roberto Palomba, £5,778, Laufen.* ***5*** *'Rockwell', £5,880, The Water Monopoly. All prices include VAT. For suppliers' details see Address Book* ■



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1 'Moderne', from £25,000, Fired Earth. **2** 'Augustus Foodroom', by Samuele Mazza, from £227,360 approx, Visionnaire. **3** 'Metro', £60,000, Clive Christian. **4** 'Vela', by Dante Bonuccelli, from £30,000, Molteni & C Dada. **5** Bespoke white bronze cabinets, by Charlie Smallbone, from £40,000, Rock & Bone. **6** 'Bespoke Heritage', by Jane Stewart, from £40,000, Mowlem & Co. **7** 'Duemilaotto', by Piero Lissoni, from £36,000, Boffi. Linen glass cloth, £6.50, Objects of Use. Dish brush, by Redecker, £3.17 approx, Everyday Needs. All prices include VAT. Forsuppliers' details see Address Book ▷

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KITCHEN SYNCS

Despair of finding a fitted kitchen where all the elements work in perfect unison? Don't throw in the towel! Whatever your taste, Miranda Sinclair cooks up some neat ideas guaranteed to restore domestic harmony. Background photography: Neil Mersh



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1 'Artex', from £38,000, Poliform. **2** 'Kalea', by R&D Cesar & GV Plazzogna, from £20,000, Cesar. **3** 'Abstrakt', from £68 for a base cabinet with pull-out fittings, Ikea. **4** 'Artematica Curva', by Gabriele Centazzo, from £30,000, Valcucine. **5** 'Shaker', by Lizzie Hogan, from £18,000, Harvey Jones. **6** 'S3', from £18,000, Siematic. **7** 'B3', from £25,185 approx, Bulthaup. Tea towel, by Redecker, £8.30 approx, Everyday Needs. All prices include VAT. For suppliers' details see Address Book ▷

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1 'DSPB', from £17,990 approx, L'Atelier de St Paul. **2** 'Classic', £43,175 approx, Baden Baden. **3** 'Culinarium', from £75,000, Christopher Peacock. **4** 'Motus', by Vittore Niolu, from £6,000, Scavolini. **5** 'Belden', from £7,525, Waterworks. **6** 'Long House', from £40,000, Plain English. 'Woods Famous 100% Linen Dishcloth', £4.75, Woods Fine Linens. All prices include VAT. For suppliers' details see Address Book ▷

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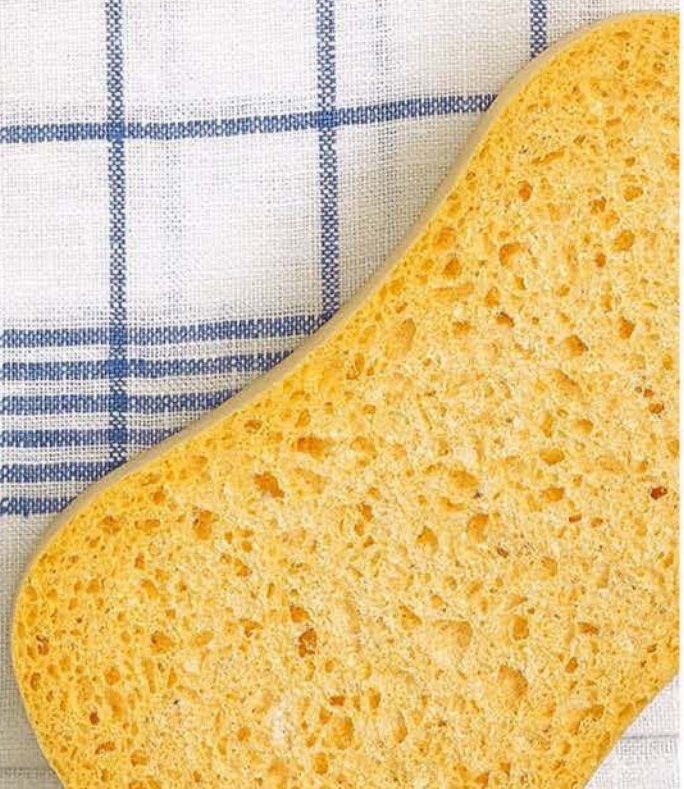


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1 'Mesa', by Alfredo Häberli for Schiffini, from £25,000, Design Space London. **2** 'Contemporary', from £50,000, Evitavonni. **3** 'Milan', from £40,000, Mark Wilkinson. **4** Luxury painted kitchen, from £35,000, Tom Howley. **5** 'Walnut and Silver', from £40,000, Smallbone of Devizes. Linen tea towel, by Redecker, £8.30 approx, Everyday Needs. All prices include VAT. For suppliers' details see Address Book ▷



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1 'Slide', by Giorgio Armani, £80,000, Molteni & C Dada. **2** Kitchen, from £80,000, Linley. **3** 'Coffee', from £50,000, Officine Gullo. **4** 'Blade', by Modulnova, from £25,000, Design Space London. **5** 'Moonlight', from £215,890 approx, Provasi. Linen glass cloth, £6.50, Objects of Use. All prices include VAT. For suppliers' details see Address Book ■

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MASTERS OF DISGUISE

Tired of surfaces marked with scratches and signs of age? From nautical to lunar themes, lavastone to glazed brick, Miranda Sinclair's tiles et al will conceal your worktops and walls with canny designs. Photography: Neil Mersh



1 'Scalea' granite, £350, Cosentino. **2** Foresta 'Bambù', by Raffaello Galiotto, from £1,000, Domus. **3** Green 'Onyx', £330, Lapicida. **4** 'Harlequin' (from left: lime green; blue), £67.50, Milagros. **5** 'Grosvenor Stripes', by Paris Ceramics, £18 per 12.7sq cm tile, De Ferranti. **6** Petrol 'Otura', £222, Bert & May. **7** Blue 'Three-Masted Ship', from £47.64 approx per 13sq cm tile, Dutch Delft Tiles. **8** Cadet 'Architectonics Field', £317.64; **9** Lagoon 'District Field', £188.52; **10** Ink 'District Field', £188.52; all Waterworks. **11** 'Empress Helena', £16.99 per 15.2sq cm tile; **12** 'Empress Beatrice', £16.99 per 15.2sq cm tile; both Fired Earth. Floor tiled with Moss 'Terra Firma' glazed bricks, £290, Balineum. Prices are per sq m, unless otherwise stated, and include VAT. For suppliers' details see Address Book ▷

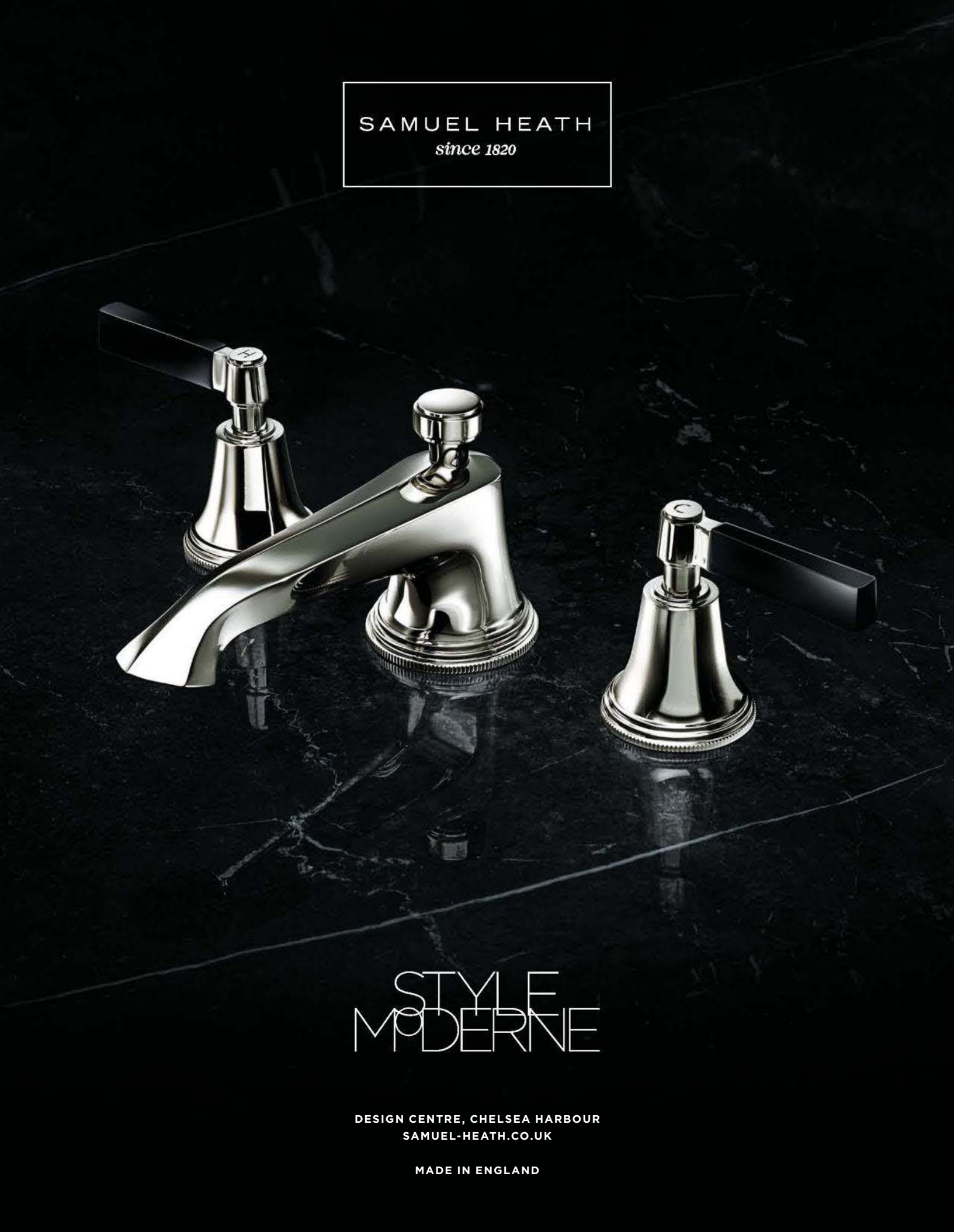

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1 'Wolf Fish Wave' briquette, from £500, Decorum Est. **2** 'Casablanca Cotto Hexagon Décor 11-12', £48, Mandarin Stone. **3** 'Cheetah', by Laura Carlin, £100 for a set of four 10sq cm tiles, The New Craftsmen. **4** 'Palm Tree', £216 per 39sq cm panel, The Douglas Watson Studio. **5** Amber 'Plisados', by Jaime Hayon, £153.60, Bisazza. **6** 'Haveli', by Neisha Crosland, £21.60 per 20sq cm tile, De Ferranti. **7** Glazed volvic lavastone (clockwise from top left: abricot; vermillon; rouge cardinal; MB225; safran), from £750, Pyrolave. **8** High-pressure 'Sei Bacterio' laminate (from left: 1201; 505), £23, Abet Laminati. Floor tiled with orange/white 'Komon K3', by Fatto a Mano, £316, Laurence Pidgeon. Prices are per sq m, unless otherwise stated, and include VAT. For suppliers' details see Address Book ▷



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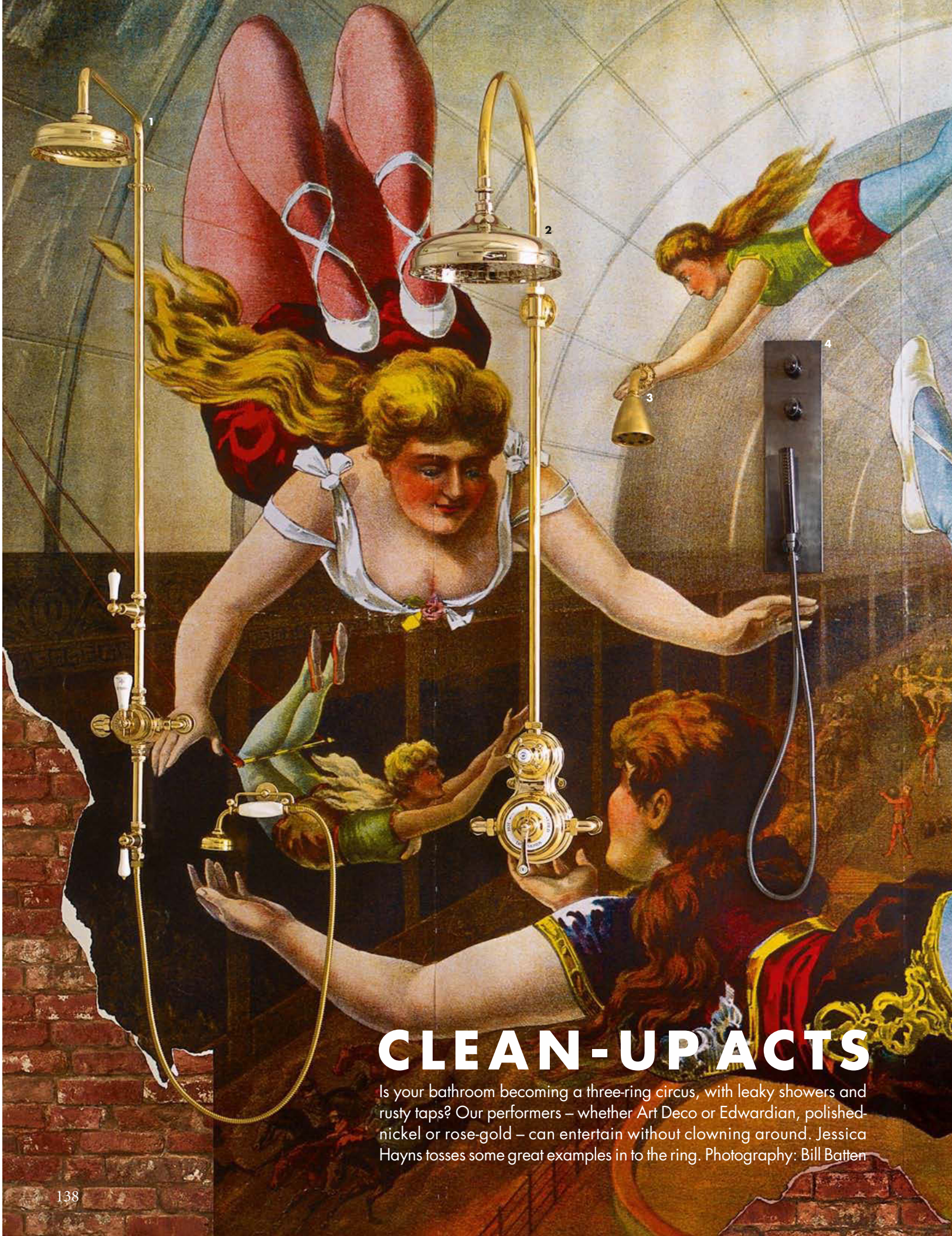
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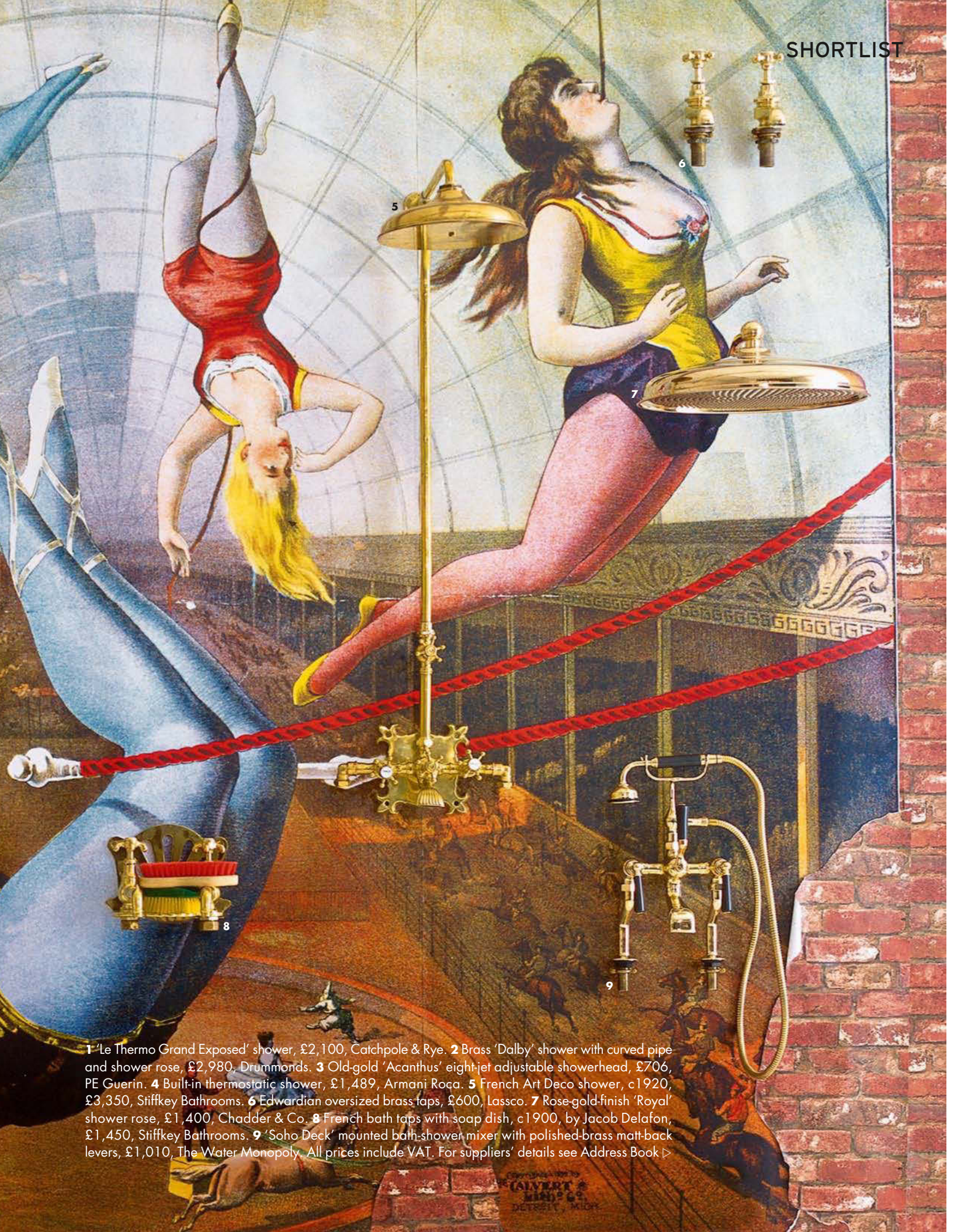


1 'Moorcroft Grey' sample, £252; **2** 'Moorcroft Grey' sample, £252; both Britannicus Stone. **3** '6600 Nougat', £124.76, Caesarstone. **4** Black/white 'Insectiles JOB 06 01', by Studio Job, £8.80 approx per 13sq cm, Koninklijke Tichelaar Makkum. **5** 'Yaffo AS11131', £615.64, Ann Sacks. **6** Hi-tech 'Corian' (from left: gravel; Mont Blanc; deep black quartz), from £310 per m, Dupont Corian. **7** Handmade 'Lune', £88 approx; **8** Handmade 'Etoile', £88 approx; both Emery & Cie. **9** 'Rustic Oak' timber, from £265 per m, Second Nature. Floor tiled with 'Oxo Scala Blanco', £75.14, Porcelanosa. Prices are per sq m, unless otherwise stated, and include VAT. For suppliers' details see Address Book ■



CLEAN-UP ACTS

Is your bathroom becoming a three-ring circus, with leaky showers and rusty taps? Our performers – whether Art Deco or Edwardian, polished-nickel or rose-gold – can entertain without clowning around. Jessica Hayns tosses some great examples in to the ring. Photography: Bill Batten



1 'Le Thermo Grand Exposed' shower, £2,100, Catchpole & Rye. **2** Brass 'Dalby' shower with curved pipe and shower rose, £2,980, Drummonds. **3** Old-gold 'Acanthus' eight-jet adjustable showerhead, £706, PE Guerin. **4** Built-in thermostatic shower, £1,489, Armani Roca. **5** French Art Deco shower, c1920, £3,350, Stiffkey Bathrooms. **6** Edwardian oversized brass taps, £600, Lassco. **7** Rose-gold-finish 'Royal' shower rose, £1,400, Chadder & Co. **8** French bath taps with soap dish, c1900, by Jacob Delafon, £1,450, Stiffkey Bathrooms. **9** 'Soho Deck' mounted bath-shower mixer with polished-brass matt-back levers, £1,010, The Water Monopoly. All prices include VAT. For suppliers' details see Address Book ▷

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1 'Artist' kitchen tap, by Villeroy & Boch, £410, Brass and Traditional Sinks. **2** 'Regulator RG01KM' gooseneck tap with wheel handle, £2,119, Waterworks. **3** Platinum-finish wall-mounted kitchen mixer cross top, £1,014, Czech & Speake. **4** Brass-and-copper 'Laboratory' taps, c1920, £1,850 for a pair, Stiffkey Bathrooms. **5** Traditional basin pillar tap, £208 for a pair, Aston Matthews. **6** Chrome 'LB2189' classic bibcock globe tap, £321 for a pair, Lefroy Brooks. **7** 'La Loire' kitchen bib tap, from £450 for a pair, Catchpole & Rye. **8** Copper 'Diamante' tap, by Jaime Hayon, £773, Bisazza. **9** Weathered-copper 'Brighton' kitchen mixer, £660, Chadder & Co. All prices include VAT. For suppliers' details see Address Book ▷

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1 'Arcade ARC16' basin mixer, £399, West One Bathrooms. **2** 'AST1000' twin-entrance wet-room panel, £720, Matki. **3** Original French cast-iron back plate with overhead shower, £3,800, The Water Monopoly. **4** Chrome 'Jubilee Black Lever', £2,772, Devon & Devon. **5** Nickel 'Bain Douche', £1,488, Bathrooms International. **6** Nickel 'Swadling Invincible 2701' exposed thermostatic shower mixer, £1,188, Matki. **7** Nickel 'B-X6-X2-00' bath mixer, £2,768 approx, Volevatch. **8** Brass 'Chessleton' wall-mounted three-hole bath filler, £1,750, Drummonds. All prices include VAT. For suppliers' details see Address Book ▷



1 'Closer' shower, by Diego Grandi for Zucchetti, £1,140, Farmiloe & Farmiloe. **2** 'Nendo' showerhead, by Oki Sato for Hansgrohe, £1,260, CP Hart. **3** 'Kaa', by Giulio Gianturco for Agape, £1,273; **4** '8026-8045' showerhead, by Fantini, £920; both West One Bathrooms. **5** Showerpipe, by Front for Axor, £1,608, Hansgrohe. **6** Polished-nickel 'Rockwell' wall-mounted bath taps with orange-ceramic cross heads, £864, The Water Monopoly. All prices include VAT. For suppliers' details see Address Book ▷



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1 City-bronze 'Fairfield' exposed thermostatic shower, £3,080, Samuel Heath. **2** Copper-and-brass 'Rockwell' showerhead, £438,The Water Monopoly. **3** Edwardian wall-fixing shower, by J. Bolding, £1,750, Stiffkey Bathrooms. **4** 'Vir Stil' minimal showerhead and lever handle, by Kallista, £2,197, Ann Sacks. **5** Copper 'WH2110' basin fillers, £279, William Holland. **6** French-copper 'Hove' kitchen mixer, £660, Chadder & Co. **7** Cyprum-finish 'Tara' classic single-lever tap, by Sieger Design, £1,769, Dornbracht. **8** Natural-brass 'FS1-19' free-standing bath filler with hand shower, £3,708, Vola. All prices include VAT. For suppliers' details see Address Book ■

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From top: sink by Lefroy Brooks; kitchen island from Mark Wilkinson Furniture's 'Portobello' collection; 'Rockwell' bath by The Water Monopoly;







white kitchen by Mobalpa; lamp from Daum's 'Rose' collection at THG; 'Axor Citterio' washbasin mixer by Hansgrohe; basin and console from Duravit's 'Cape Cod' collection



■ THG Paris, manufacturer of luxury bathroom fittings, has combined its expertise with crystal-maker Daum to produce the 'Rose' collection. Daum has been creating world-class crystal pieces since 1878 using rare and ancient techniques. Each product is unique, with all inlays handcrafted in its workshops in France. For this range, Daum has used one of its signature pieces, the rose, to bring romance and sweetness to the bathroom. Visit bathroomsinternational.com.

■ Lefroy Brooks takes inspiration from each decade's design classics for its diverse collections of taps, showers and baths. This year the company is launching a new range of industrial machine-age British taps, inspired by the 1010 British standard, set up in 1920 with the aim of creating an engineering benchmark throughout the country. The taps have an edgy industrial feel and come in many colours. Other recent products include a line of mid-century baths that feature a new bath-hydrant filling system, and lacquer panelled taps inspired by Art Deco pieces. Ring 01992 708316, or visit lefroybrooks.co.uk.

■ The Water Monopoly has built an international reputation over the past 25 years for supplying some of the world's most beautiful bathrooms. Shown here is the 'Rockwell' bath, a reproduction of an antique with a contemporary twist. The bath fits any interior, whether modern or traditional. Visitors to the Queens Park showroom will also find tri-fold mirrors, swan-neck taps and canopied shower units. The Water Monopoly, 10-14 Lonsdale Rd, London NW6 (020 7624 2636; thewatermonopoly.com).

■ Leading French manufacturer Mobalpa was established in 1907 in Thônes, in the Alps, making wooden kitchen cabinets. Today it has four French sites specialising in kitchens, worktops, living areas and bathrooms, and produces more than 27 kitchen ranges including handleless, curved and matt designs. The company has just opened its first retail store in Warrington and plans to open ten more shops by the end of 2016. Mobalpa Chelsea, 2 Park St, London SW6 (020 7193 9210; mobalpachelsea.com).

■ The latest bathroom collection by Antonio Citterio for Hansgrohe comprises 37 products. The range combines timeless design with elegance and modern functionality, allowing its pieces to be integrated into any bathroom setting. Finishes include gold optic, rose gold, black chrome, nickel, brass, stainless steel and bronze. All surfaces can be customised. Ring 01372 465655, or visit hansgrohe.co.uk.

■ Designed by Philippe Starck, Duravit's 'Cape Cod' collection takes its inspiration from the wild landscape and nature of America's New England coastline. The range breaks down the barriers between the indoors and outdoors, bringing the outside in. The consoles feature design details such as exposed shelving and floor-standing frames in chrome. Four different wood finishes are available for the shelves, while the basins come in a high-strength warm ceramic that is durable and easy to maintain. Ring 0845 500 7787, or visit duravit.co.uk.

■ Mark Wilkinson Furniture is developing new styles of classic contemporary kitchens to support the instant success of the 'Portobello' range, introduced into its Holland Park showroom late last year. The style inspired the development of unique finishes, such as the bespoke grey 'stain over ash', which is already proving to be one of the most popular looks for 2015. Mark Wilkinson Furniture, 126 Holland Park Ave, London W11 (01380 850007; mwf.com).

■ Smeg's innovative 'Linea Pyrolitic Multifunction' oven is now available in two new finishes: black glass and white glass join its stainless-steel finish and silver glass. This top-of-the-range oven also boasts 12 functions including Smartsense, a feature that enables users to cook their favourite recipes by telling them the temperature and time needed to achieve an outstanding result; the chef simply has to input the type of food and weight. The oven also comes with ten recipes that can be customised using the interactive touch-control LCD display. Ring 0844 557 9907, or visit smeguk.com ■

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Edwardian Kitchen Sink Mixer

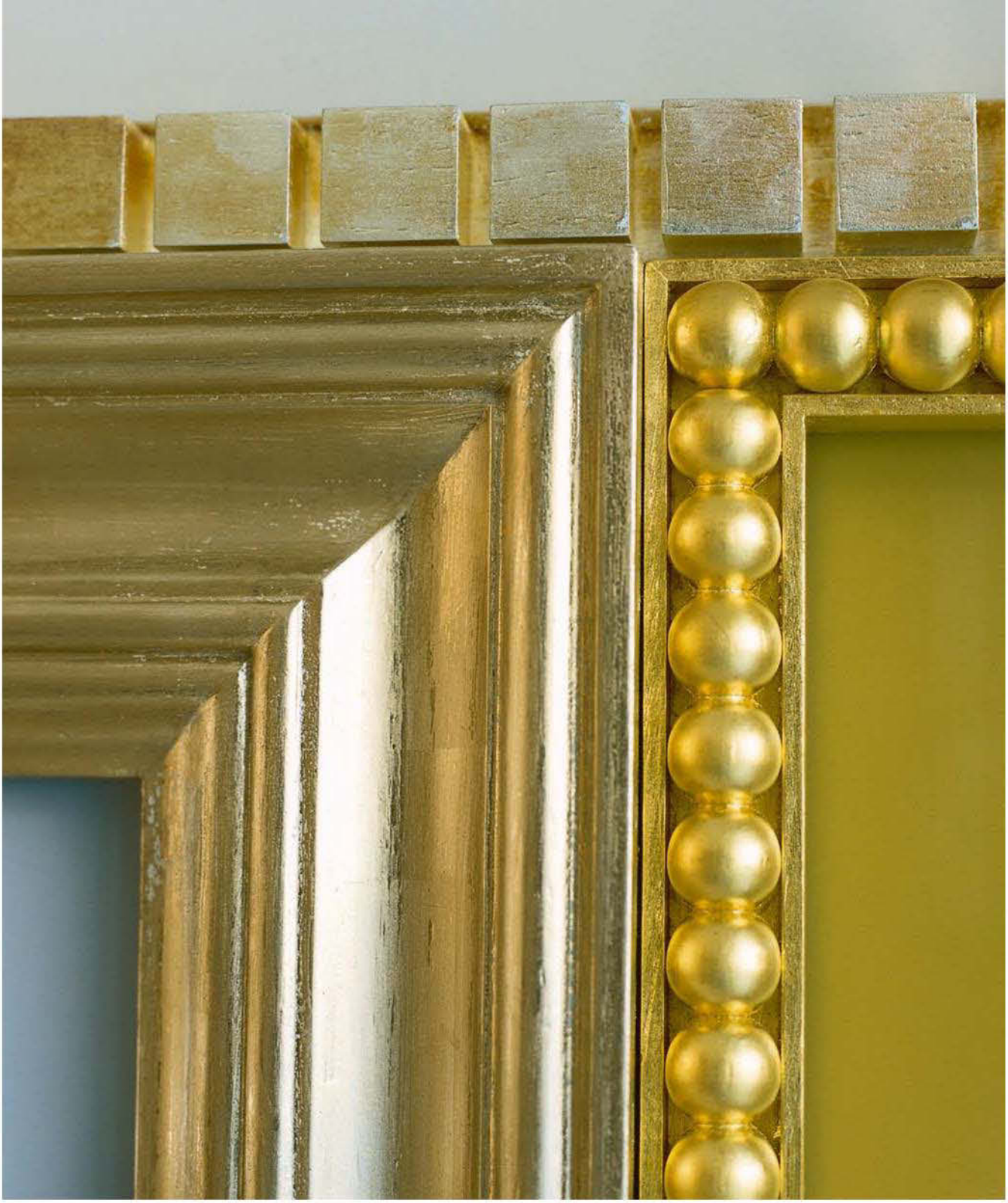
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Opposite: Line Vautrin's 'Florence' mirror of 1958 (82 × 68cm) dominates the bathroom, with its carefully balanced rectangles. This page: the three different mouldings, in their three different golds, intersect

GOLDEN RULES

It is a tacit principle of many designers to scarcely mention the humble loo in their plans. Not Swiss practitioner Mattia Bonetti, however. In a contemporary art collector's apartment in the alpine town of Gstaad, he has conceived an elegant foil – all subtly tinted glass and gilded 'frames' – for a mid-century mirror by French jeweller Line Vautrin. Marie-France Boyer reads between the lustrous lines. Photography: Alexandre Bailhache











This page, clockwise from top left: Vautrin made the looking glass from shards of mirror and a cellulose acetate resin that she dubbed Talosel; three different golden glazes decorate the hooped ceramic bin; the view from the balcony beyond is of forests and snowy alpine meadows; the painted wooden 'frames' echo classical mouldings such as dentil and pearl; a kidney-shaped soap holder. Opposite: Bonetti employed glass in five tints



BORN IN 1950, Mattia Bonetti is often described as baroque. Sure, he is capable, when the occasion demands, of designing cupboards that look like giant ribboned presents for Chinese clients. But this cultured, reserved son of an antique dealer can also be classical, turning his hand to clean-lined pieces. Behind it all is a quest for perfection, in materials and execution, whether it's an armchair, a chest of drawers, a bottle of water or a soap dish.

If there is one subject that neither users nor decorators talk a lot about it is loos. Nevertheless, designer Mattia Bonetti has just been commissioned to design a seven-square-metre space in Gstaad specifically for that purpose.

A contemporary art collector whom Bonetti has worked with for over 20 years asked him to fashion a loo around a large mirror created by Line Vautrin in the 1950s. Born in 1913, Vautrin was discovered very young thanks to the metal buttons she displayed on a little rented stand at the world exhibition of 1937. But legend has it that it was her brief 'work experience' with Schiaparelli that emboldened her to express the fantasy and strange poetry that one finds in her often antique-inspired jewels, intriguing powder compacts and rebus boxes, and especially her starburst and other mirrors. The happy few adored this spirit in the mould of Bérard or Cocteau. But it would take one or two big Drouot sales at the end of the 1980s for her work to attract the attention of the big international collections and even – her greatest desire – museums: first the V&A, thanks to her dealer David Gill; then the Musée des Arts Décoratifs. She died in 1997.

In the loo, Vautrin's frame, decorated with triangles and circles, is a mix of mirror fragments and chips of 'Talosel', a cellulose acetate resin that the artist heated up so she could model as she pleased. The collector had it placed in a room measuring 3.5 × 2m, comprising a wood-lined wall and one with floor-to-ceiling glass doors looking out onto snow-covered alpine meadows. This left Mattia with two walls facing each other. On one of them the architect had already installed a white porcelain loo, which had to stay.

So Mattia decided to base his decoration on the concept of the frame. He had his carpenter in Switzerland carve wooden bars to pick up, isolate and adapt certain decorative accents. He had these linear elements covered with gold leaf in three shades (white, yellow and moon) and used them to form rectangular borders that he filled with tinted glass in five colours (yellow, turquoise, lilac, grey and pink), deliberately disregarding the reflective purpose of a mirror and retaining only its sheen. Opposite the loo, Mattia installed a washbasin made from hollowed-out beige stone, on top of a turquoise-and-gold drawer of the same volume, which highlights and sets off the Vautrin mirror. Ceramic soap dishes, a bin, ashtrays and tissue holders come in three shades of gold and contribute to the room's aura of sophistication. For the sake of privacy, the glass is fitted with a system that turns it opaque as soon as the door is latched.

The rectilinear way in which the designer has divided up his walls using wooden bars at right angles, and their gilded mouldings, is evocative of Louis XVI panelling; but the room as a whole also recalls the rather more Rococo carved white-and-gold water closets of Louis XV (*WoI* May 2005), who was the first to isolate himself in his *cabinet d'affaires* (after the flush arrived from England in 1727). Up till then, the king had been in the habit of using his portable royal *chaise percée*, or commode, at Versailles in public.

Writer Henry Miller would probably not have liked Mattia Bonetti's room. In his witty satirical essay *Reading in the Toilet*, he objects to any form of decoration – any pictures on the walls, by Gainsborough, Brueghel or Watteau, however 'pleasant and soothing' they might be, and any view of the landscape, no matter how arresting. Although he does admit that he read the forbidden classics on the loo as a youngster, he remarks that he dropped the habit and expounds on this at length while railing against those individuals who cannot bear the slightest idleness that calls them to meditate on their lot. On the other hand, he displays an amusing sympathy for the overworked housewife or harassed bride taking refuge in the loo for some 'peace and quiet'. Finally, he recommends it to 'the enlightened, the awakened ones' as a place to keep as simple as possible, to use only to 'eliminate the waste matter that has accumulated'.

Even if they are advised to decorate as little as possible, interior designers still have to decide for themselves. Agnès Emery (*WoI* April 2015), like Henri Garelli (*WoI* Jan 2006), recommends 'a small enclosed solitary world, like an interlude'. Though whereas Henri would at a pinch put in a few books, Agnès would not object to a rather more elaborate décor since one doesn't linger in the room long enough to tire of it. This was what Renzo Mongiardino did when he covered a curious pointed triangular wash space in gold mosaic. Similarly, artist Pierre Le-Tan (*WoI* Sept 1995) devised a minuscule cabinet of curiosities in forget-me-not trompe l'œil for Galerie Perrotin. For his part Roberto Peregalli (*WoI* Nov 2014) rejects 'claustrophic little cages where you feel like you're on a train' and prefers to incorporate them into open spaces, with the kind of aesthetic you might find in a large bathroom fitted with the usual water sources.

Concerned with neither size nor aesthetics, Ariane, the heroine of *Belle du Seigneur*, Albert Cohen's famous love story, goes out of her way to invent a labyrinthine route from her bedroom to the loo so that her lover does not suspect that the object of his desire is answering nature's call.

As far from Western puritanism as from contemporary Japanese Toto 'Washlets', with their myriad buttons for hygienic purposes, in the essay *In Praise of Shadows*, published in 1933, Junichiro Tanizaki reflects on old Japan's conception of beauty. He does not hesitate to devote an entire chapter to the loos he encountered when he visited the monasteries of Kyoto and Nara. They stand apart 'at the end of a corridor, in a grove fragrant with leaves and moss... Our forebears, making poetry of everything in their lives, transformed what by rights should be the most unsanitary room in the house into a place of unsurpassed elegance, replete with fond associations with the beauties of nature' ■

New work by Mattia Bonetti will be on show at Paul Kasmin Gallery, 293 Tenth Ave, New York, NY 10001 (001 212 563 44 74; paulkasmingallery.com), from 29 April. A new two-volume book, 'Mattia Bonetti', by J. du Pasquier and JJ Wattel, will be published by Louvre Victoire, rrp £53 approx, around the same time



Bonetti's ashtray and tissue dispenser sit on 'Mirage', a piece of furniture by Kam Tin, found at 88 Gallery in Pimlico, London



1 Mixing bowl, by Julian Sainsbury, £60, John Julian. **2** 'Canot' small brush, by Ionna Vautrin, £7 approx, Andrée Jardin. **3** 'Hymnal' beech plate rack, by Aesthetic Movement, $115, Sir/Madam. **4** Enamel colander, £26, Labour and Wait. **5** 'Craft' pestle and mortar, by Simon Legald for Normann Copenhagen, £74, Skandium. **6** Recipe-book rest, £275, Officine Gullo. **7** Copper scourer, by Redecker, £4.50 for a pair, Objects of Use. **8** Egg tray, £25, The White Company. **9** Copper kettle, by Bredemeijer, £99.95, Haus. **10** Table board, by Tim Plunkett, £90, The New Craftsmen. **11** Spice jar, £3, Labour and Wait. **12** 'Easy' pastry spatula, by Cecilie Manz, £11.99; **13** 'Easy' ratatouille spoon, by Cecilie Manz, £10.99; both Rig-Tig. **14** 'Hexagon' marble trivet, £59, The Conran Shop. **15** 'C2' sauté pan, £130, Crane Cookware. **16** 'Twist' salt cellar, by Philip Bro Ludvigsen, £49, Georg Jensen. **17** Stainless-steel draining rack, £141, Manufactum. **18** Brass kitchen-roll holder, £21.40 approx, Home Autour du Monde. **19** Pepper mill, by Piero Lissoni, £32 approx for set, Design Memorabilia. All prices include VAT. For suppliers' details see Address Book ▷



WELL-CONNECTED WARES

If you're looking for an entrée to a gracious life, usher these kitchen and bathroom accessories into your inner sanctum. Having pulled a few strings, our fixer Nathalie Wilson can introduce those she judges as the most polished – and practical – performers. Photography: Annabel Elston


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1 'Hathaway' tissue cover, £53.16, Waterworks. **2** 'Mikado' copper container, £147 approx, Décor Walther. **3** Copper loo brush and holder, £34.95, Dwell. **4** Pedal bin, by Norm Architects, £125 approx, Menu. **5** Bath sponge, by Redecker, £22, Objects of Use. **6** Towel holder, £25 approx, Home Autour du Monde. **7** Face brush, by Iris Hantverk, £13, Objects of Use. **8** Pumice stone, £5, The White Company. **9** 'Mikado' copper soap dispenser, £100 approx, Décor Walther. **10** Solid-brass bath trio, by Aesthetic Movement, $215, Sir/Madam. **11** 'Ilbagnoalessi One' ceramic shelf with towel holder, by Stefano Giovannoni, £216 approx, Laufen. **12** 'Hathaway' soap dispenser, £32.04, Waterworks. **13** Bamboo bath rack, £45, Fired Earth. **14** '81090' polished-brass extension mirror, £1,174, PE Guerin. **15** 'Mikado' tooth-brush, £5.90 approx, Décor Walther. **16** 'Ihada' brass towel rail, by Futagami, £65, Objects of Use. **17** Canister with gilt lid, by Bloomingville, £22, Amara. **18** Bamboo bath mat, £65, Fired Earth. **19** 'Sky' copper robe hook, £388 approx, Serdaneli. All prices include VAT. For suppliers' details see Address Book ■



The delft tiles in the kitchen were produced in French factories in the mid-18th century as copies of Dutch designs. The makers can be identified by an emblem – here a fly – in the corners of each

With their strange sea creatures – not to mention slightly saucy shepherdesses after the Augustinian nuns put in their holy orders for them. Taken with the



SACRED MONSTERS

– the delft tiles gracing the kitchen walls of the Hospice Comtesse in Lille look scarily good even now, 300 years hospital's 'patched-up glory', Marie-France Boyer finds her imagination vigorously stirred. Photography: Bruno Suet



Waxed and heavily worn, the flagstones in the kitchen came from Tournai. Above the fireplace, where meat and fish would have been smoked, hangs a portrait by Pieter Aertsen of 1543. The table is Flemish (as is the dresser) and bears 17th- and 18th-century delft pottery in the Chinese style



LILLE IS a captivating city that wears its colourful past with pride, and rightly so. It has a history that stretches back to the seventh century, when it was founded, though the city really came into its own from the 12th century under the counts of Flanders, when the woollen cloth produced there was a highly prized commodity. After that came hundreds of years of proprietorial ping-pong, with Lille passing between the English and French, the Duchy of Burgundy and the Spanish, until Louis XIV reclaimed it for France once and for all (barring a brief Dutch interlude between 1708 and 1713) in the 17th century. That chequered ownership might go some way to explaining why, though French for the best part of 400 years, the city still clings to its Flemish traditions. The narrow streets, the customs, the architecture, the food – all are unmistakably northern European.

It is in the most Flemish part of Lille – the old town – that you find the rambling Hospice Comtesse, which dates back to the Middle Ages and is the legacy of one remarkable woman: Jeanne de Constantinople, Countess of Flanders and Hainaut. Born some time in the closing decade of the 12th century, she was raised by Philippe II of France following the untimely death en route to the Holy Land of her father, the Count of Flanders and Hainaut, and Emperor of Constantinople. Jeanne herself would go on to rule over Flanders, and it was thanks to her bold governance and largesse that Medieval Lille became something of a boom town. In 1237, cash-rich and full of good intentions, she founded a charitable hospital within her palace dedicated to the Virgin Mary, a place where Augustinian nuns would be able to 'care for the bodies and soothe the souls' of the sick and poor, pilgrims and wanderers, of which the city had more than its fair share in those days. Alas, seven years later it was burned down in a series of devastating fires.



And so the Hospice Comtesse that we see today is a mishmash of rebuilds and additions from different centuries. You enter the complex through what might be the façade of a town house on the street. Inside is a brick vaulted room with white stone ribs, and beyond that is a paved courtyard surrounded on one side by the *salle des malades*, on another by an 18th-century building now given over to administrative use. To the east stands an earlier annexe lit by soaring mullioned windows that bring to mind Vermeer's *The Little Street*. Comprising linen room, kitchen, dispensary, cuisine, parlour, prioress's bedroom, refectory, and kitchen and physic gardens, this wing was turned into a museum in the late 1960s by Georges-Henri Rivière, a pioneering museologist, who recreated the intimacy of a 17th-century Flemish interior with contemporary furniture, paintings, earthenware and other decorative objects, right down to ex-votos.

Waxed, and worn from all those scurrying Augustinian feet, the scullery's floor is made up of large grey and white flagstones from Tournai; its walls are tiled in black and white, though pedants might argue that, strictly speaking, the 'black' is nearer a brown or plum colour (owing to the pigment used: manganese mixed with cobalt). Vague flower-like motifs have seemingly been daubed on to each of the tiles by finger. With the blood-red *chambranles*, or decorative door surrounds, you might be in a quiet suite of Flemish rooms as imagined by Pieter de Hooch.

The kitchen, meanwhile, is sparsely furnished with a dresser, table and chairs, a *garde manger* topped with cool stone for food preparation, and a handful of paintings – sparsely furnished, but not sparse, mind, for it is the tiles that provide a point of interest here, and something of an enigma. Almost entirely blue and white (save for a few manganese examples, and a small strip of antimony yellow and iron oxide that managed to survive from the 15th century), they depict subjects that were either topical or fashionable in the 17th century. There are fish and fantastical sea monsters, sirens and unicorns; there are rather risqué bare-breasted shepherdesses, along with frock-coated shepherd boys who play flutes to their flock (which look disconcertingly snail-like). Dutch-style seascapes feature canals, willows, windmills and chimneys. Still other tiles show children's games of skittles, hopscotch, leapfrog, ball and hoops. There are cats, dogs, dragonflies, houses, boats… All are pieced together in charmingly disorderly fashion, with haphazard 19th- and 20th-century 'repairs' here and there only adding to the overall patchwork effect.

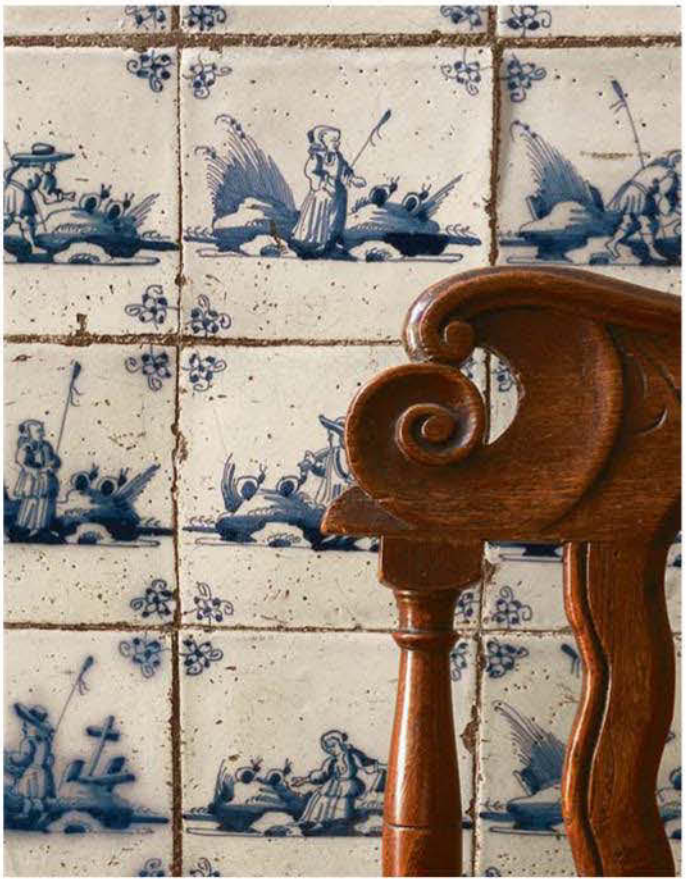
In fact, so many additions and alterations have been made over the years that you might think it near impossible to date the various tiles precisely. It is most likely, however, that the majority of them are 18th-century. For when Louis XIV seized Lille, the city was forced to ditch old trading partners and foster new ones – and to learn certain crafts for itself. One of these was the art of making tiles just like the Dutch, which it's thought would have taken two or three decades to fully master. But master it they did. Dutch makers continued to work in the city, helping Lille to develop its own pre-eminent faience factories, starting with J. Febvrier in 1696, followed by the brothers Wamps, and Jacques Masquelier. Certainly between 1714 and 1756, when the Hospice Comtesse was likely to have been placing orders, they could equal anything made in Nevers, Rouen, Tournai or Delft. In the corners of these kitchen tiles are small emblems, such as a fly or a cow's head, which, like china marks, help solve the mystery of their makers.

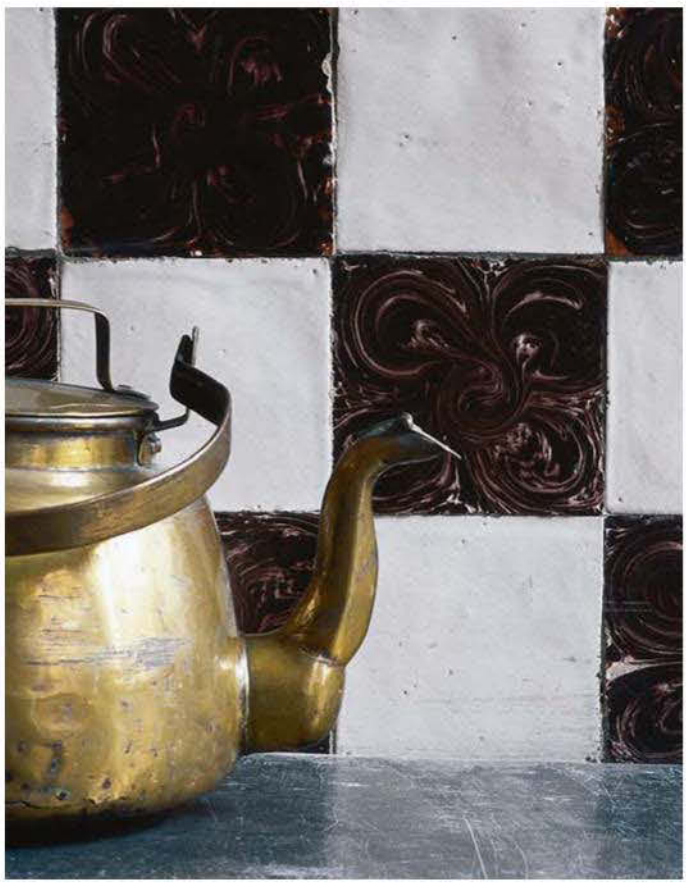
Charming as the room is to today's visitors in all its patched-up glory, it could never have been classed as 'decorated'. For all their pictorial interest, these tiles served practical rather than aesthetic purposes, protecting corridors, staircases, kitchens, pantries and cellars from damp and helping to radiate the heat of the fire.

None of that is to downplay their historic importance, however – nor the miracle of their survival after the Revolution, after which the hospice became home to old men and orphans, known as *bleuets* after the blue overalls they wore. That they have survived, despite everything, is all because of Jeanne de Constantinople, who had the foresight to provide an endowment from her property and land to pay for the hospice's upkeep. Even now, the people of Lille gather in its main courtyard every Sunday to reflect, give thanks – and have their photographs taken ■

Hospice Comtesse, 32 Rue de la Monnaie, 59800 Lille. For opening times, ring 00 33 3 28 36 84 00, or visit lille.fr









Opposite: painters have recently refreshed the colours of the 15th-century kitchen/refectory's façade, here seen from the hospice courtyard. This page, clockwise from top left: glimpsed from the kitchen, the scullery walls are covered with black and white tiles in a chequerboard pattern; in some of the more pastoral scenes in the kitchen, shepherd boys and shepherdesses watch their flock – which are often mistaken for snails; from their refectory nuns could spy on proceedings in the kitchen; close inspection shows the scullery's 'black' tiles to be more purplish-brown



inspiration

Kitchen and bathroom effects in this issue, recreated by Augusta Pownall



1 Glossy perspex would make a good alternative to the opaline-glass cladding in this jewel-like bathroom (page 156). Hamar Acrylic is the go-to supplier for pale, shimmering shades, such as (from back to front) electric blue frost, candy pearlescent, white and ivory, from £4.80 per sq ft. Ring 020 7739 2907, or visit hamaracrylic.co.uk.



2 Not content with having a regular loo-roll holder, Mattia Bonetti's client rests toilet tissue on Kam Tin's golden cloud table (page 159), £6,500. Pieces from the atelier owned by Philippe Rapin are sold through 88 Gallery, on Pimlico Road in London, where you can also find its turquoise chest of drawers, £12,000. Ring 020 7730 2728, or visit 88-gallery.com.





3 The Gstaad bathroom is a geometric patchwork of pastel panels, based around a Line Vautrin mirror and the rectangular basin (page 154). Fired Earth's sink (50 × 40 × 12cm) in solid Crema Marfil marble (£750) completes a symphony of straight lines. Ring 0845 366 0400, or visit firedearth.com.



4 Slippery fish, buxom milkmaids, clattering windmills: the tiles in the Lille Hospice reflect daily life in 17th-century Flanders (page 164). Third-generation pottery Atelier de Knock, which knows and loves the hospice kitchen, produces hand-painted delft tiles in the old-fashioned way, which includes drying them for three weeks before they are fired; £19.50 approx per tile. Ring 00 32 56 35 52 72, or visit atelierdeknock.be.





5 Hankering after a gold kettle? In a sea of aluminium and plastic, we've managed to find this Korean makgeolli example, £24 for a small, by Objects of Use, which after a good number of boils will develop a lovely patina, just like the one in this kitchen (page 169). Traditionally these kettles were used for serving makgeolli, a milky alcoholic drink made from fermented rice, but we'll settle for a nice cup of builder's. Ring 01865 241705, or visit objectsofuse.com ■

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■ Established in 1989, Rugiano Interiors prides itself on making luxurious furniture that is both elegant and comfortable, using the best steel, iron, bronze and other metals. The company, which is based in Brianza, in Italy, employs craftsmen and artisans highly skilled in metalwork, carpentry, upholstery and decoration, giving Rugiano furniture the quality for which it has become famed. Rugiano Interiors, 53 Via della Moscove, 20121 Milan (07717 425313; rugiano.com).

■ The specialists at Whistler Leather can recommend and source the most suitable leather for every client's project, whether it's a wall panel or a cabinet. As well as being on hand at the company's showroom, they are available for phone consultations and site visits. Shown here is a hair-on-hide rug from the 'Vancouver' collection, available in various colours, from orange through to aqua. Whistler Leather, Design Centre Chelsea Harbour, London SW10 (020 7352 4186; whistlerleather.com).

■ A family-run flooring business now in its fourth generation, Dinesen remains true to the values with which it was established in 1898: namely, an insistence on quality. Every single plank of wood that passes through its factory in the small town of Jels, in Denmark, is carefully checked to ensure that it meets the grade and has sufficient character, before going on to form herringbone, mosaic, chevron or bond parquet. Ring 00 45 74 55 21 40, or visit dinesen.com.

■ For its fourth year in Milan, Design Junction will host a show at the Casa dell'Opera in the city's centre from 15 to 19 April. This will run during the Salone Internazionale Del Mobile, one of the largest international furniture fairs in the world, which attracts more than 30 brands and approximately 350,000 visitors each year. The venue, a former school building, will provide a blank canvas for the company to present some of the most cutting-edge design brands, which will show their work. Design Junction Milan, Casa dell'Opera Nazionale Balilla, 6 Via Pietro Mascagni, 20122 Milan (thedesignjunction.co.uk/milan).

■ Julia Boston Antiques now sells a range of new lighting to complement the 18th- and 19th-century antique furniture, tapestries, paintings and decorative items for which it is renowned. Shown here is the 'Wilby' candlestick, designed by Julia Boston. Available in a variety of finishes, it measures 32cm in height to the top of the shade and is designed to take a rechargeable tealight, making it perfect for dining outdoors as well as in. Shades are available in parchment or silk. Julia Boston Antiques, 588 King's Rd, London SW6 (020 7610 6783; juliaboston.com).

■ The Californian company Summit has collaborated for the second time with Linley to create a furniture collection that fuses their respective innovation and craftsmanship. 'Linley for Summit' includes a chaise-longue, a footrest, an occasional table, a dining armchair, a side chair, a table and a three-seater sofa, all of which are produced from the finest teak, grown in a sustainable plantation. Summit Furniture, Design Centre Chelsea Harbour, London SW10 (020 7795 3311; summitfurniture.com).

■ Having worked on myriad projects over the years, the London-based design studio El Ultimo Grito has now turned its focus to the floor, producing a hand-tufted British-wool rug for Christopher Farr as part of the company's 'Editions' series. Only 50 have been made. Christopher Farr, 6 Burnsall St, London SW3 (020 7349 0888; christopherfarr.com).

■ Located in eight acres of beautifully landscaped grounds on the shores of Lake Garda, Grand Hotel a Villa Feltrinelli was built in 1892 by the Feltrinelli family as their summer residence. A number of the 21 bedrooms and suites contain original antique pieces of furniture from the villa, and seven have ceilings painted by the Lieti brothers at the time the house was built. Rubelli fabrics, Pratesi and Frette bedlinen and Venetian-glass lamps also loom large. Ring 00 39 0365 798 000, or visit villafeltrinelli.com ■



From top: flooring by Dinesen; 'Lounge' chair by Linley for Summit Furniture; Moroccan rug by Whistler Leather;







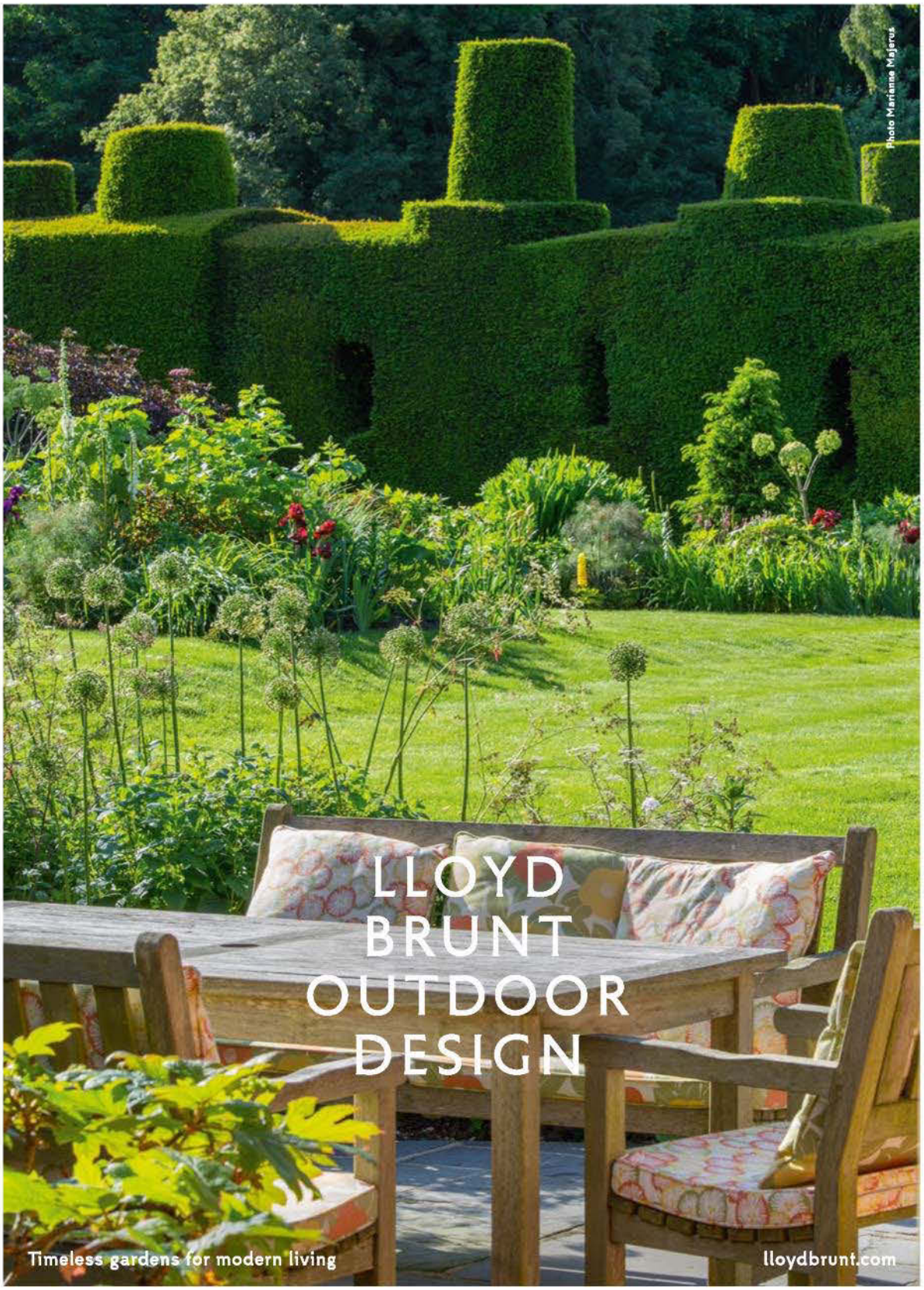
'Prestige' bed by Rugiano Interiors; 'Wilby' candlestick from Julia Boston Antiques; polychrome '01' rug by El Ultimo Grito for Christopher Farr; pool view at Grand Hotel a Villa Feltrinelli





1 'Woven F8973', £54.95 per 8 × 8ft panel; 2 'Light Gauze F0202', £88.32 per 10 × 4ft sheet; both Formica. 3 'Little Dane', £95, Loaf; shade made using 'Polka Dots SPW-W1008-07' wallpaper, by Studio Printworks, £196 per 5m roll, Tissus d'Hélène. Background wallpaper: 'Spalding Stripe', £49 per 10m roll, Ralph Lauren Home. Prices include VAT

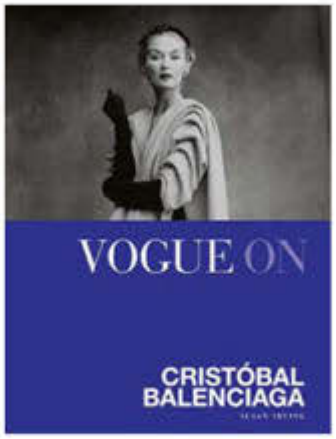
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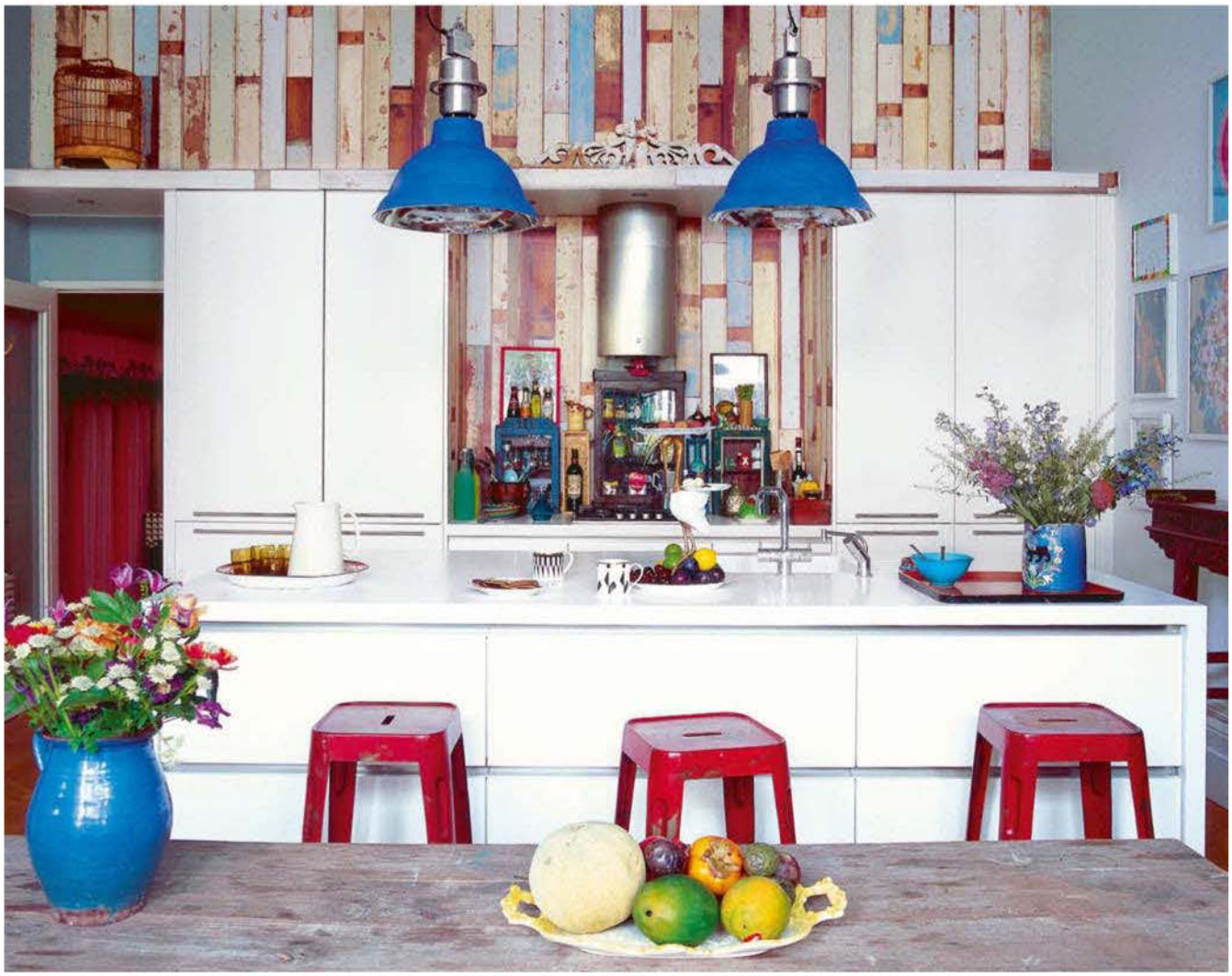


HOTHOUSE EFFECTS

From butterflies to palm fronds and peacocks, fashion designer Matthew Williamson has cultivated a taste for all things exotic – not least in his totally tropical London flat, where his best ideas emerge, chrysalis-like, and take flight. And yet, accomplished as this urban paradise is, he maintains to Sophie Barling that he's just winging it. Photography: Simon Upton



The ultramarine of the kitchen's pendant lights – painted by Williamson – is picked up in his collection of ceramics. The peacock chair and tapestry sofa are from Liberty, while the carved screen came from his 'Butterfly Home' collection for Debenhams – 'Keeping it real, I am!'







Top: Williamson hung faux-wood wallpaper to counteract the starkness of the kitchen units. Above left: an overmantel mirror leans against the designer's own 'Cocos' wallpaper for Osborne & Little. A friend made the reclaimed-wood day bed. Above right: butterflies real and painted hang in the hallway, along with a rose-petal painting, top right, by Jade Jagger. Opposite: the colours of the runner, by Jonathan Saunders for the Rug Company, echo those on the far wall, in a landscape that Williamson painted and then had printed on to wallpaper





Wayne the Peacock stands resplendent in the sitting-room window. To his left is a screen that was bought at auction and then customised, and a sconce from Hassan at Les Trois Garçons









Top: Williamson applied the dip-dyed fringes to a pair of French porcelain lamps to echo the 'amazing neon slick of resin' in the Shane McAdams landscape. The dog cushion is for his Border terrier, Mr Plum, who came from Plum Sykes. Above left: looking past the hall to a guest-room. Above right: a fake banana tree stands in one corner of the guest-room, against the designer's 'Sunbird' wallpaper for Osborne & Little. Opposite: the sitting room's ceiling rose, bought from James Perkins at Aynhoe Park, supports a 1970s chandelier









Top: on his desk is a miniature bust of Williamson, made of masking tape by artist Anthony Read. Above left: in the bedroom a plaster unicorn's head, a birthday present, is stabled in a reliquary cabinet found in New York. Above right and opposite: a plume of ostrich feathers tops a gilded plaster-cast branch – a light devised by James Perkins. A whole chorus line of them appeared in Williamson's SS15 show. 'I love them. I can see one of those in the hotel bridal suite I'm doing, no problems.' The mirrored chair is from Tann Rokka in Primrose Hill



I'M SINKING SLOWLY but surely deeper into Matthew Williamson's purple-velvet chesterfield. We're in what might happily be termed the salon of his Belsize Park flat – all grand proportions, elaborate mouldings, Louis-style furniture and orchids. If you thought that, at home, this British fashion designer might want some white, minimalist respite from the butterflies, birds of paradise and palm fronds that adorn the carnival-hued clothes he creates, think again. They're all here – fluttering on to folding screens, swooping across the walls and clustering the cushions. Out in the hall, a lipstick slick of fluorescent pink around the door clashes brilliantly with a hot red staining the walls. Entering this world from a wintry London street, I may as well have stepped off a long-haul flight to the tropics.

My increasingly supine position on the sofa is a result of this delicious hothouse effect, only intensified by a vague incense-like smell. Immaculately groomed, Williamson himself looks every bit the jungle cat in the midst of it all, curled up on a chaise-longue, cigarette in hand, blue eyes gleaming in tanned, feline features. All this exoticism, however – and, by extension, complete hypnosis on my part – is undercut by the designer's wry and frequently self-effacing sense of humour. 'What, the Silk Cut fags?' comes the response, in rich Mancunian tones, when I enquire about the hint of spice in the air. (It turns out to be his Comme des Garçons aftershave.) Williamson claims that he's 'like a hairdresser with a bad haircut' when it comes to fashion, revealing gleefully that the red-checked navy trousers I admire were a high-street buy. 'They're the cheapest, shittiest pants I've ever owned, but I can't get enough compliments. I'm putting these on again!'

I'm not convinced by the bad-haircut analogy, but what is undeniable is Williamson's passion for 'doing stuff with nothing. I love that transformation, in fashion especially: how can I make you look a million dollars, but without the diamonds…?' This is something that comes from his mother, whom he remembers standing out 'like a peacock' amid the general drabness of 1980s suburban Manchester. 'She couldn't afford to go and buy, you know, an Armani suit; but she put everything together in a way that gave the illusion she was a cut above.'

This alchemist's zeal has also informed his approach to interior design and decoration, which, he says, has been a passion of his for just as long as fashion. Misty-eyed, he shows me a snapshot of the first place he rented in London – 'a grotty little student flat at the top of a horrible amount of stairs'. He'd recently graduated from a fashion and textiles degree at Central Saint Martins, and in the image an equally fresh-faced Jade Jagger (*WoI* Oct 2004) poses against a mustard-painted windowsill in a tiny, candy-pink kitchen – an early Williamson colour scheme. This was the point, in 1997, at which everything took off, fairytale-style, for the designer – when, to cut a long story short, some 'cobbled together' clothes he sent to *Vogue* caused 'a bit of a hoop-la', and Jagger and her friend Kate Moss offered to walk down the runway of his very first, very small show, 'Electric Angels'. Then, as Williamson says, 'it all went a bit mad'. What he wants me to focus on in the photograph, though, is the floor, apparently tiled: 'I found this pack of playing cards, with sort of Victorian florals on each one, and I thought, Right, I'm PVA-ing these bastards to the floor!' He then cut out images of blue-and-white Wedgwood teacups and saucers and stuck them immaculately 'on to the boiler, the sink, the lot… like a little Alice in Wonderland box. It was so cute.' He even covered a whole wall of the bathroom in a patchwork of Quality Street wrappers – metallic blues, purples oranges and pinks. 'I'm essentially still doing that, just with a slightly more refined eye aged 43… Not a lot's changed.'

Williamson bought this ground-floor Victorian flat about three years ago after a move from Hampstead, and began its redecoration by asking himself what the 'chicest, most grown-up colour' for the main room might be (answer: taupe). From then on he was up to his old tricks. He found a pair of glamorous black-lacquer screens at auction for 'no money whatsoever', chopped out some butterflies from wrapping paper, and pasted them on. (He's done the same above the loo in his glossy-black bathroom.) Nearby, another Williamson signature is represented by a taxidermy peacock mounted on a pedestal, its tail feathers sweeping to the floor like an evening gown. It was used on a shoot for his first fabric and wallpaper collection for Osborne & Little – a collaboration with which he's 'genuinely thrilled' – and he snapped it up. 'I have this fascination with the peacock, everything about it. When people think of my designs, colour will be at the forefront of their minds, quickly followed by butterflies and peacocks. And I've learned to go with it. I've installed one, centre stage.' With typical Williamson bathos, it's called Wayne.

There's a freedom to all this that the designer attributes to 'ignorant bliss'. 'I don't really know any decorate-y people. I know Kelly Hoppen, but me and her are chalk and cheese. She'd probably bark if she walked in here; it would be all wrong, it would bring her out in hives.' He does, however, cite one unlikely decorative influence. To celebrate his business partner Joseph Velosa's 40th birthday a couple of years ago, he and a group of friends hired the late Lord McAlpine's monastery in Puglia (*WoI* Feb 2014). Williamson was in awe. 'I think I picked up that idea of grouping things from him: you know, if you like something, build more of it, isolate it and set it in a space. Everywhere you went, he'd have like 20 lamps on a table, and if he had a mirror it would be a whole *wall* of mirrors, and then on his terrace thousands of cactus plants. It was exquisite.'

There's evidence of that influence along the red hallway, where framed butterflies – some real, some painted – dominate one wall. They herald the way to a large, airy kitchen, whose stark-white skeleton, inherited from the previous owners, Williamson has enlivened with pops of colour and a section of reclaimed wooden boards that turns out to be wallpaper. 'God, this is weird,' he says, 'everything goes back to that pink kitchen.'

For all his claims of decorative ignorance, Williamson has had plenty of experience by now, not least with the slick design of his glamorous flagship store on Bruton Street (*WoI* July 2004). He has two grand commissions due to start this month – one for a bridal suite in a central London hotel, the other for a private client in Eaton Square. But, as he says, that candy-pink kitchen and, further back, lessons learnt at his mother's thrifty-yet-impeccably-turned-out knee are still playing their part. Just before I leave, he brings out another photograph ('Sorry, I know I go on and on, but while you're here…'), this one of the Mayfair shop's loo, which is pasted with magazine cut-outs of fashion icons and inspirational shoots. 'I'm still doing that, aren't I, that technique? Glamorous icons – let's photocopy them, slap 'em on the wall, job done. It's cheap as chips, rags to riches, isn't it?' ■

Matthew Williamson, 28 Bruton St, London W1 (020 7629 6200; matthewwilliamson.com)

Opposite: Williamson painted the far side of the bathroom gloss-black, and stuck cut-out butterflies on the cupboard above the loo. He lined the ceiling with wallpaper from Rockett St George, which imitates the tin tiles popular in late 19th- and early 20th-century America





POSITIVELY MEDIEVAL

For years 15th-century Allt-y-Bela in Monmouthshire showed all the ravages of time and wilful neglect, its crumbling tower a place of repose only for sheep and pigs. But now, thanks to the Spitalfields Historic Buildings Trust, it all looks authentically Middle Aged, from the flagged floors to the iron-oxide limewash. No wonder the garden designer Arne Maynard and his partner, William Collinson, thought its rambling rooms and grounds a worthy setting for their treasures, topiary and (human) guests. Text: Ros Byam Shaw. Photography: Jan Baldwin



The linen sofa covers and velvet cushions in the drawing room were vegetable-dyed by Polly Lyster. The coffee table is from Baileys Home, while the 17th-century mirror is from Christopher Howe in London









This page, clockwise from top left: the four-storey tower, which was added in 1599, and a row of pleached crab apples greet the visitor; the boot room, with its crazy paving of cobbles, was originally the stables, added to the house in the 19th century; the tower's mullioned windows look over the topiary yew, beech and box in the front garden; stairs from the boot room lead to the old hayloft, which is now an office. The shepherd's chair is 18th-century. Opposite: an 18th-century sideboard and mirror sit against Cornelia O'Donovan's limewash-and-chalk wall painting in the hall









Top: William Collinson designed the sink counter in the kitchen, the oldest part of Allt-y-Bela. Above: between the kitchen and dining room is a small sitting room, with sofas from Baileys Home, a 19th-century mirror and a plaster cast – a legacy of Arne Maynard's days working with Peter Hone at Clifton Little Venice. Right: in the kitchen the niche to the left of the fireplace was originally a bread oven. The Victorian table was bought at auction in Hereford two decades ago







ARNE MAYNARD and William Collinson met at sixth-form college in Poole. Arne was already immersed in gardening, working locally to earn pocket money, and learning about plants. William's thing was sailing. What they shared was a love of old buildings – an unusual interest for boys from 'perfectly ordinary backgrounds'. It was a love that saw them cycling for miles through Dorset lanes, seeking out the romance of crumbling cottages and faded manor houses, climbing through the windows of abandoned rooms, imagining past lives illuminated by candles and firelight, dreaming about one day restoring somewhere of their own with the lightest of touches.

William studied dentistry, and became a dental surgeon; Arne studied architecture, but didn't graduate. They lived in London and, after an apprenticeship of sorts under the wing of Peter Hone at Clifton Little Venice (*WoI* Sept 1994), Arne began designing gardens. He has since become one of the most sought-after garden designers in the country. Twenty years ago Arne and William bought their first old house. It was isolated, 17th-century, unmodernised, and featured in this magazine in April 1995.

The history is important in order to understand how the couple, now in their fifties, came to settle here in rural Wales in a house that dates back to the mid 15th century, was extended with an ambitiously fashionable tower in 1599, and doesn't appear to have changed much since. Inside, there are flagged floors, limewashed walls, strapping oak beams, pieces of furniture dating from the 16th and 17th centuries, candle sconces, pottery. There are no curtains, but embers glow in the bedroom fireplace, and there is fresh ash mounded in every hearth. And this Hardy-esque, poetic simplicity is an aesthetic that goes back to boyhood, and has been maturing ever since.

Allt-y-Bela translates as 'high wooded hillside of the wolf', which is evocative but misleading. In fact, the house is cradled in its own miniature valley, which opens out at the end of a long, narrow lane, once the main road between Usk and Chepstow. Arrival is announced by a blast of burnt orange as you round the last wooded corner and the four-storey tower rears up ahead. The colour is traditional, a limewash pigmented with iron oxide, and joyfully bright. Sloping fields create an emerald backdrop and, clustered around the house as if for warmth and safety, are the smooth mounds, balls, domes and cones of topiary yew, beech and box. Along the two-storey wing beyond the tower, a screen of tightly clipped pleached crab-apple trees encloses a narrow front garden. Opposite is a granary, and at the end of the drive, above the house and across the stream, is a barn where cars are parked at a discreet and unobtrusive distance.

Over the house, outbuildings, garden and landscape hangs a comfortable, comforting sense of permanence. There may once have been wolves preying on the lambs, but for more than 400 years there has been smoke rising from these tall chim-

Top left: the 17th-century refectory table and benches in the dining room were bought from Phoenix Antiques for Arne and William's previous country house, in Lincolnshire. Top right: the buffet is late 16th-century and bears Medieval pottery and plates. Opposite: until the house was bought by compulsory purchase order, the spiral staircase, with its oak treads and pitch-pine newel, was all that held up the crumbling tower







neys. But that isn't the whole story. The house survived intact but unmodernised because its last wealthy owner changed his will. Wool merchant Roger Edwards, the trendsetter who added the tower, is said to have discovered that his nephew and heir had meddled with his saddle – the Elizabethan equivalent of tampering with car brakes. In response, Roger left Allt-y-Bela in trust to an educational charity. The house was subsequently tenanted by generations of farmers, none of whom were inclined to spend more money on it than necessary.

More recently there came a farmer who spent less than was necessary. By 2001 the tower was crumbling, and the downstairs rooms were sheltering sheep and pigs. Monmouthshire County Council served a compulsory purchase order and the Spitalfields Historic Buildings Trust took on the delicate task of restoration in its first venture beyond east London. Meanwhile, with a flat in London, a large house and garden in Lincolnshire, and a pilot cutter moored in Cornwall, Arne and William had been house-hunting for several years, hoping to find a base in the country more conveniently situated somewhere between London and Cornwall. They saw Allt-y-Bela in *Country Life*, and made a detour from another viewing. 'We got out of the car,' Arne says, 'and knew we had found what we wanted.'

Initially, they rented the house, allowing them to move in slowly. 'We did it room by room,' Arne says, 'and it was easy because our furniture from Guanock [their house in Lincolnshire] fitted perfectly. The Spitalfields Trust had put in a posh oak kitchen that we sold back, along with 19 cast-iron radiators. We put in some bookshelves, and we commissioned Cornelia O'Donovan to do a wall painting of favourite flowers and animals in the hall. There are a few things we would still like to do – maybe a plaster frieze of oak leaves.'

The interior is English vernacular at its no-nonsense finest: the kitchen has a sturdy table, a dresser, an Aga; next door is a living room where dogs stretch out on crumpled sofas; the dining room is a period piece of polished oak and glinting brass; the boot room has a cobbled floor. Upstairs there are big beds, roll-top baths, and old rugs laid across wide boards. Arne and William sleep in the tower, in a room with views from windows on three sides. Below them, on the first floor, is a formal sitting room, its high-backed 17th-century sofas padded with lambswool under covers of vegetable-dyed linen.

The garden has been extensively written up elsewhere and is delectable, hugging the house and loosening as it melts at its edges into the surrounding fields and copses. Arne admits that initially he found its design problematic, partly because of the lack of symmetry. 'William gave me the key by describing the house as a beautiful pearl set on a velvet cushion' ■

To contact Allt-y-Bela B&B, ring 07892 403103, or visit alltybela.co.uk. To contact Arne Maynard Garden Design, ring 020 7689 8100, or visit arnemaynard.com. 'The Gardens of Arne Maynard', by Arne Maynard, will be published by Merrell in September

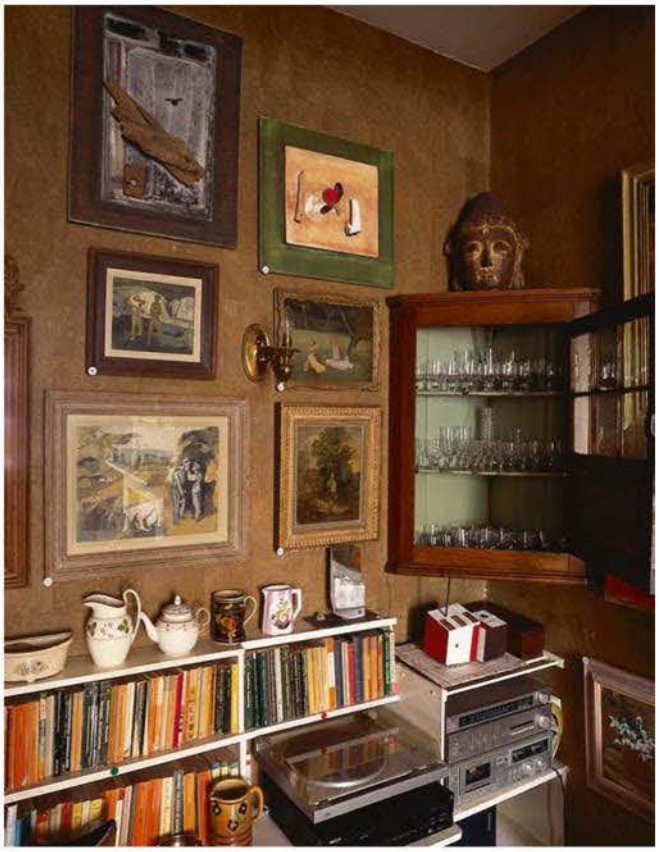
Top left: glimpsed through a door at the foot of the spiral staircase is a guest bathroom in what was the cider cellar. Top right: the old kitchen, detached from the main house, now houses Arne's studio. Sculpted terracing leads down to a stream. Opposite: new oak panelling separates the guest bedroom and bathroom on the ground floor of the tower. The portrait is thought to be of Cardinal Richelieu, while the quilt is from Baileys Home



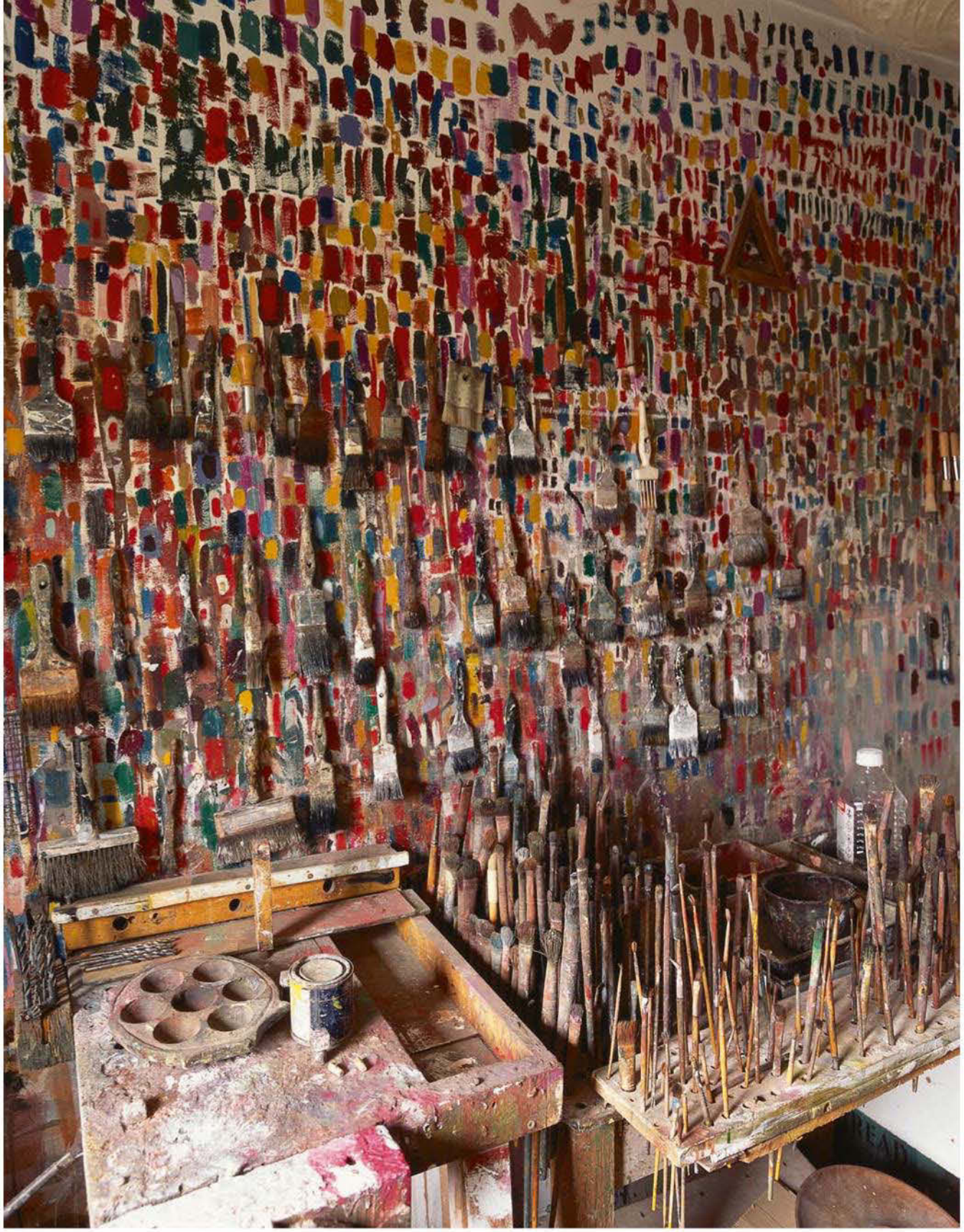








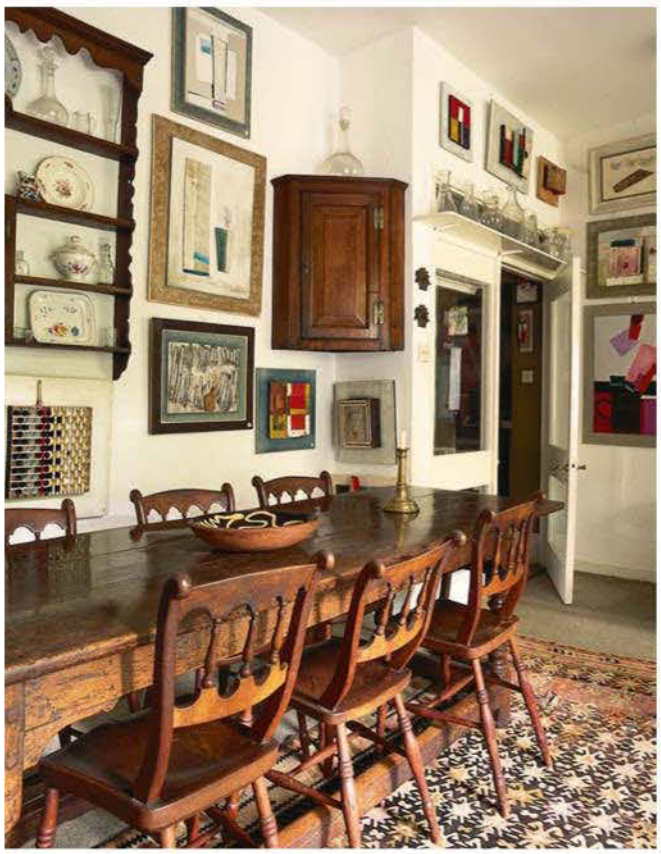
This page, clockwise from top left: the wallcovering in the ground-floor living room, made of slices of cork laid on gold paper, is topped with Hugh's 3D assemblages; on the mantelpiece, behind his painted standing object *Henge* (1995), is a postcard of Japanese ballet dancer Sono Osato, whom he knew during his teens; Penny's mother, Edith Jenkinson, bought the Buddha in the corner of the living room in China in the 1920s; *Side Street* (1994) and a bowl of Indian rolling pins can be seen on a table in the dining room. Opposite: dozens of brushes line the walls in Hugh's first-floor workshop



BY ACCIDENT AND DESIGN

Whether or not Hugh Lee intended to become an artist, from retirement at 60 until his death aged 93 he created over 600 works. Never selling a single piece, the former civil servant carefully curated an ever-rotating display of his abstract paintings, objets trouvés and rustic assemblages, turning the Richmond home he shared with his wife into a living gallery. Emma J. Page chances upon owls, fossils with faces and scrap-metal figurines. Photography: Robert Sanderson







Top: the dining room features an early trestle table, inherited from Hugh's father. The chairs came from the General Trading Company, at a time when the store sold antiques. Above left: below a trio of assemblages over the doorway, a selection of plain glassware, collected by Hugh, sits on a shelf. Pieces include ale and wine glasses, rummers and jugs. Above right: in the entrance hall, the underside of the staircase is painted in Hugh and Penny's preferred shade of bright yellow. Several of Hugh's standing objects sit on the bookcase, including his *Caliper Owl* (1989)







Top: a treasured side table by British furniture-maker Alan Peters stands to the right in the first-floor sitting room, once a bedroom for two teenage boys. Above left: in the entrance hall and first-floor landing, Hugh's rustic assemblages and abstracts hang densely on the walls. Among them are *Owl Barn* (above the doorway, left) and *Spokeshave* (left of the doorway), which incorporates the tool used for planing the spokes of wheels. Above right: on a decorative chest in the aforementioned sitting room, three standing objects by Hugh accompany a clay pot by ceramicist Paul Philp

THE UNPREPOSSESSING frontage of Hugh and Penny Lee's former Richmond home gives no hint of the treasures it conceals. But the inside tells a different story. On virtually every inch of wall space hangs a carefully curated selection of Hugh's own colourful abstracts, mainly oils on board, interspersed with 3D pieces and rustic assemblages, while sculptures, or standing objects, as Hugh called them, populate nearly every surface.

This collection evolved over time. A lover of art, objets trouvés and ceramics, Hugh gathered pieces all his life, from ironware dishes to pottery by Hans Coper and Lucie Rie, but it wasn't until the end of a 30-year career in HM Treasury that he produced his own work in earnest. From his retirement at 60 until his death aged 93 in 2011, he created 600-plus pieces, mounting his first external show at Richmond's Orleans House Gallery in his 90th year.

But Hugh's art remained inexorably linked with the home he shared for over 40 years with his wife, Penny, a fellow civil servant, and the five children they raised. They moved there in 1969. Originally semi-detached, the late-Victorian, three-storey home had suffered war damage. 'It was occupied by the son of the first owners,' says Penny. 'Nearby bombs had caused plaster collapse on the third floor that had never been repaired.'



A project like this suited the couple. Hugh always had an interest in architecture, once commissioning Ernö Goldfinger to build him a home in Hampstead, before financial constraints caused him to reconsider. Hugh and Penny took on renovations piecemeal, as funds allowed. First they filled in the side return with two extra storeys and extended the kitchen, with the help of local architect and friend Charles Rathbone, and later they added a third floor. 'It was a no-nonsense, architecturally plain house and we liked that,' says Penny. 'By extending to the side, we created two more bedrooms and an additional bathroom. The interiors were adorned with simple fittings, and we retained some period elements, contrasting white walls with ones in bright sludge green or strong yellow.'

The house benefited from the couple's love of art. Penny had works by Alfred Wallis and Ben and Winifred Nicholson, friends of her mother, Edith Jenkinson, who trained at Byam Shaw School of Art, and shared a studio with Ben in the 1920s. Hugh's collection included pieces by Anthony Fry and Julian Trevelyan.

Long days at the Treasury were punctuated by excursions to auction houses, antique shops and galleries, where Hugh would pick up pieces to bring home on approval. A life-long love of the South Downs also unearthed treasures – driftwood, stones and fossils. Hugh found beauty in objects that others might overlook. 'Rust is very useful,' he declared in 2008, when asked about its recurrent presence in his work. 'It's just a wonderful colour.'

But Hugh never hankered after becoming an artist. His passions were always singular and often visceral. 'Anything he did, he wanted to do as well as he could,' reflects Penny. 'And while he was doing it, there was nothing else in the world. He had successive crazes really. At one point it was genealogy. Or if he was listening to music, he didn't want anything else to distract him. He was a perfectionist, and he had the vulnerabilities that accompany that trait.'

Instead, his own pieces unfolded spontaneously in the late 1970s. Over time, Hugh embraced a host of abstract artists including Georges Braque, Henri Matisse and Kurt Schwitters, each of whom influenced his style. He also felt a kinship with Margaret Mellis's compositions. 'It all started with the making and painting of picture frames, then the transformation of random objects into assemblages,' says his eldest daughter Catherine. 'Much later, that developed into days spent with paintbrush in hand in the garden shed, with increasingly large-scale and elaborate works emerging.'

It was a set of 1920s brushes given to him by his mother-in-law, Edith, when he was 61 that prompted Hugh's first foray. His initial efforts were rudimentary, involving pots of emulsion before he graduated to oils on board. From colourful abstracts to mounted scrap-metal figurines, he produced piece after piece, eventually from a bedroom he turned into a makeshift studio.

'Ideas come to me as rapidly as they have in the past,' Hugh said, reflecting on his work in 2008, 'and as long as they continue, I shall give rein to them.' Everyday items mutated into unique ensembles. An old wooden salad bowl was upended, painted and reimagined in *Hazel Nut*; a cheeseboard was doctored to form part of an abstract. Humour was essential, fossils acquired faces and owls became a recurring motif.

Though Hugh's art hardly left the house, he enjoyed showing it to family and friends. His daughter Harriet remembers carrying works into the living room for guests to guess their names. But he was sensitive and disliked criticism. He preferred to hang his art at close quarters, where he could assess it. 'Pictures he'd just finished were hung in a good light, often in the kitchen so he could sit at the end of the table and look at them,' says Penny. 'Then he'd move them when the next came along, which meant rehanging several at once to create the right composition.'

Revisions were common, during work or years later, when he might turn a piece upside down, modify it or split it in two. Gradually, the house became a living gallery space and Hugh's art entered into a symbiotic relationship with the setting. He would never sell a single piece, sometimes citing questionable durability by way of excuse. In truth the art had become an integral part of his home and his life. 'I think it's just because I am… unduly possessive about them,' he said in 2008, 'they are my children, if you like.'

Despite a couple of shows, including one at the Pasmore Gallery at Harrow School where he had been a pupil, Hugh struggled to see himself as an artist. 'Though he took part in local open-house exhibitions and had postcards of his work,' says Harriet, 'he couldn't understand why someone might want to display it as it wasn't for sale. He didn't consider himself an artist as he wasn't trained.'

These portraits of the house taken for posterity before it was sold in 2012 reveal the intimate and deeply personal setting. 'My favourite aspect of his art is the way the pieces worked in tight groups, creating something greater than the sum of their parts,' reflects Hugh's son Will. It's a sentiment echoed by Harriet, who believes the family home itself was in fact his greatest artwork ■

For details, visit hughlee.co.uk. Penny Lee's new house will be open during the Dulwich Festival, 8-17 May. For details, visit openhouseart.co.uk



Opposite: in Hugh and Penny's bedroom a Chinese lady, made of clay, sits atop a blue-and-white painted chest of drawers found at Antiquated, a decorative-antique dealer's in Petworth. Above it hangs a nude by figure- and landscape-painter Anthony Fry. The chairs were bought at an auction in Gloucestershire. This page: the second-floor bathroom, painted in contrasting brown and red, was primarily used by the children. Examples from Hugh's vast body of work have found their way into this space too, via a series of playful assemblages and bright abstracts

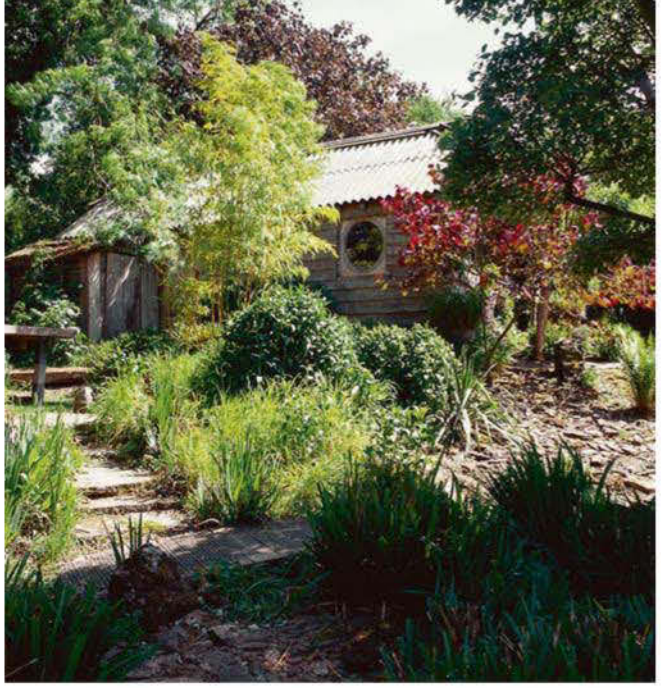
PICK-UP STICKS

'Extreme carpenter' Peter Chippendale – no relation – rescues floorboards, fence posts and bonfire fodder in his trusty yellow truck. From his West Sussex home, he refashions these found materials into playful furniture and garden pieces, bringing order to the unruliness. Martin Hemming thinks he'll make a bundle. Photography: Bob Smith



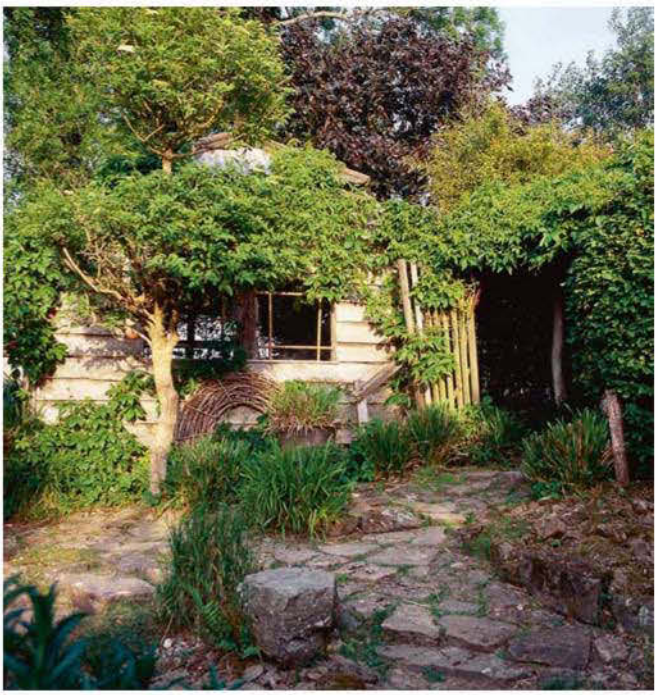


Fence slats saved from a bonfire form the path that leads to the barn — the channel through the middle is filled with black pebbles that Peter bought (a rare occurrence) from a Japanese garden designer. The bench is a donated off-cut of granite on two upturned planters



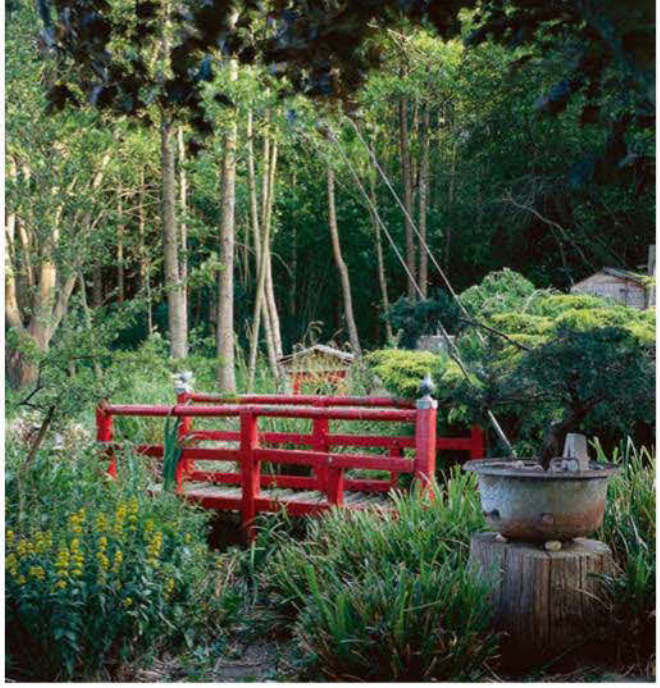


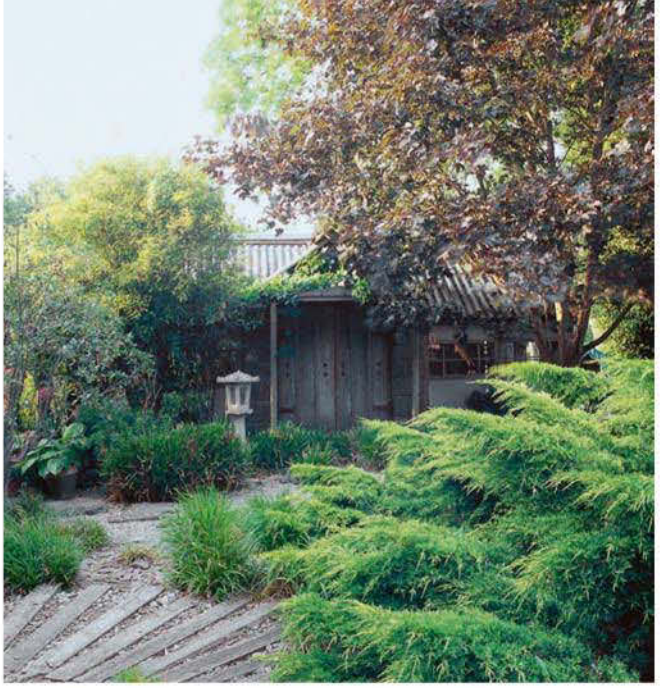




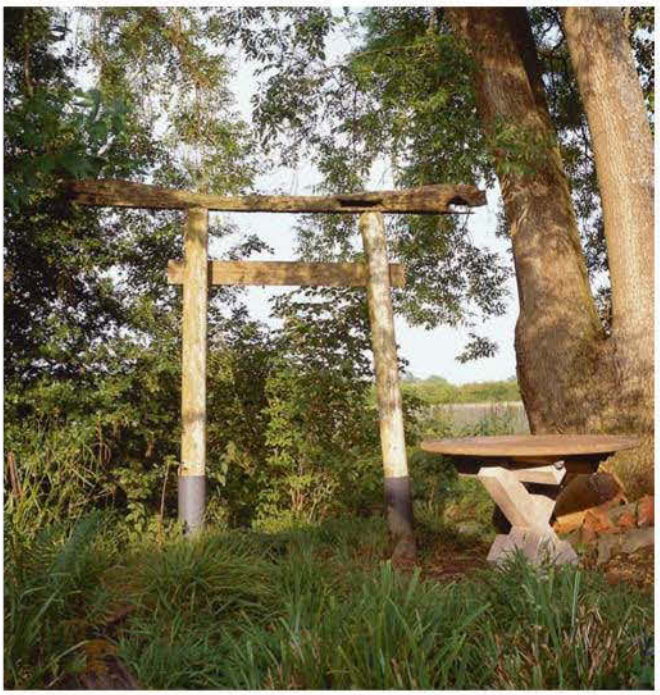


This page, clockwise from top left: Peter's barn makes use of, and houses, all kinds of recycled treasures; inside, a Regency-style seat was made from discarded chairs and a table fashioned from a 190-year-old elm; locally discovered stone forms the path; Peter had this window for 15 years before he found the right home for it; a 'previously loved' Jøtul stove and a Thonet rocker found in Blackpool 40 years ago sit on boards of African mahogany











This page, clockwise from top left: finials made from Kuwaiti rosewater shakers top a bridge of garden-centre cast-offs; old floorboards form the barn door, while the gravel edging is spoil from a Medieval ironworks; this 'gate' is a weathered beam on two donated posts; a 'surreal cactus' of rusted metal spikes; aside from these fence posts set in the ground around an ammonite cast, Peter won't use cement because he likes to move things around



THE LIFE OF A *World of Interiors* writer isn't all chauffeur-driven Bentleys to country piles and racing convertibles to clean-lined Modernist apartments. When I arrive at Hassocks station in West Sussex, Peter Chippendale is waiting for me in a banana-yellow Skoda pick-up truck.

Peter, a fit-looking 60-something with a tanned, kind face, is, loosely speaking, a carpenter. And just as vital a tool as his hammer or vice is his truck. He calls it his rapid-response vehicle. Although he's no relation to the original Chippendale, this Chippendale, too, makes furniture. It's made from salvaged… well, anything really. A fire door that he found being used as a car ramp is now a table. The sides of four existing chairs have been combined with the beads of an abacus to make a single new chair. Despite its somewhat conspicuous colour, Peter's bananamobile is used for stealth, to make, in his words, 'quick and clean' raids to whatever bonfire, demolished cottage or dug-up car park might throw up his next batch of free – or, at the very least, dirt-cheap – materials. 'You have to be ready to respond,' explains Peter. 'It's opportunism. I've been doing it for 40 years.'

Heading down an 800-year-old single-track lane, Peter pulls the bananamobile over into a passing place, which on closer inspection turns out to be the parking space for a small cottage shrouded in summer overgrowth. Peter and his wife, Anni – a gregarious retired teacher from Sussex – bought the 18th-century tied cottage in 1973, when they were just 23. At least they were told it was 18th century; they later discovered that it dated from 1580. 'We opened the door,' remembers Peter. 'It was dark, it was miserable, it was brown, there was a lot of dust – and we immediately fell in love with it.'

After the cider bottles had been thrown out and animal hair swept up, the salvaging began, starting with the materials needed to make running repairs to the house (such as floorboards from a nursing home), then the furniture to fill it (a chest of drawers whose runners are bits of railway line). Then work began on the garden, a sea of brambles bordered by a stream, with a huge pear tree sticking skywards. Today, it's like a landscaped art project. Lawn edging is made from bits of old grave. Rusted metal spikes form a surreal cactus. An arch from a dancehall is now a bridge. A cast of a giant ammonite is now the centrepiece of a Richard Long-style spiral made from fence posts. The garden takes an unusual approach to planting too. Nettles are sheared into bushes and planted in tubs. Sedges are scissored to look like posh rockery plants – 'if you've got a gin, and your glasses off'. 'Architectural weeds', Peter calls them. It's all his mother's fault. She ran a hairdresser's in Lincolnshire during the war, and her son thinks he does to flora what did she did to her customers' heads.

Peter grew up in Accrington, where his father was a chemist and wholesaler to haberdashers. After getting some good A-levels, he was thrown off a town-planning course at Brixton School of Building. No bad thing, considering this was the late 1960s, hardly the golden age of urbanism. Peter met Anni there, and her mother managed to get him a summer job polishing the floors at Lord

Wooden stepping stones mark the route to the outer workshop. The 'rock' outside is actually a block of polystyrene left over from a carnival float, reshaped with hot saw blades, then painted



Snowdon's house. He dates his love of craft, of tinkering, of creating something from nothing back to his first encounter with the talented earl (*WoI* Jan 2009).

When Peter ran out of money while studying landscape architecture at Hammersmith School of Art and Design, he took on some labouring work, and then began gardening for the council. Replying to a newspaper advert and bluffing his way through the interview, he found himself, two days after getting married, working in accounts at British Caledonian. He sidestepped into the airline's computer department, and for the next four decades didn't look back, becoming a sought-after software and hardware developer, working for British Airways, Virgin and eventually for himself. His job took him to America, Kuwait, Qatar, Yemen, Nairobi and South Africa, where he began buying things in order to bring them back to Sussex. The doorknobs of the barn he built for his now grown-up children to play table tennis in are made out of masks from Ghana. Bored in hotel rooms round the world, Peter would 'read books and think about things that I could design when I came back'.

After one last invention bit the dust – a passport reader that the Home Office rejected at the last minute – Peter left aviation in 2008 to concentrate on making furniture. 'All the jobs I used to do have been outsourced to Mumbai,' he says. 'It was a relief to get back to physical activity. It's not just the creativity, it's the physicality of moving some of these rocks, or chopping a tree down, or moving 10 or 20 tons of clay from there to there.'

'And breaking your rib, and falling off the roof,' Anni reminds him. The life of the extreme carpenter can be dangerous.

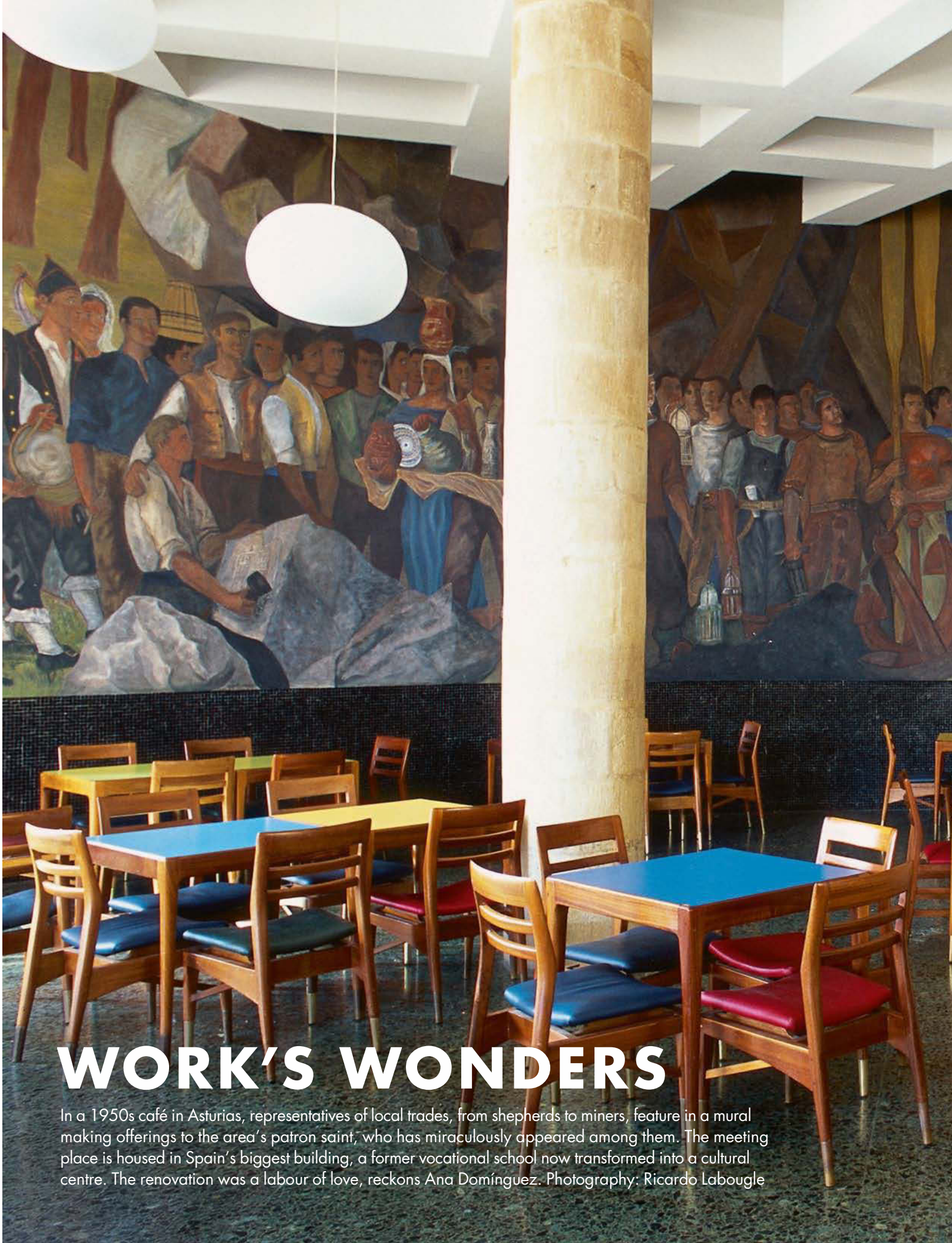
Peter's 'madness' now has an HQ: the workshop he built at the end of the garden. It started life as a field shelter, collected some sheds along the way (one from his son's garden), gained some moveable walls made from fence panels and a roof of greenhouse plastic. Inside, it's a nostalgic-smelling organised chaos of works in progress, tools and idiosyncratic collections of chains, ropes and metal straps from shipping crates. The whole thing cost £14 – and that was for the front door's hinges.

Like this workshop, and the salvaged furniture, everything in Peter and Anni's house and garden tells a story. Each object has its provenance, but each is also tied up with the history of the family. When their son Dan had his wedding in the garden, Peter had to a build a new path from Tanzanian granite to get in the PA system. They're hoping Peter can make enough from his furniture to mean they won't have to sell their little house to someone who will, inevitably, knock it down and start from scratch.

Jokily concealed in some unruly vegetation, near a bridge made from Victorian field fencing and nails normally used in Kuwaiti dhows, is a road sign that sums up what Peter has been doing at the house for 38 years: men at work. Hopefully, and as long as the yellow Skoda keeps ticking over, that is just what he'll be doing for years to come ■

For more information, ring Peter Chippendale on 07985 990949, or visit chippendale-revival.co.uk

Peter in the outer section of his workshop. The roof is made from polytunnel, the ceiling from sections of chicken wire and fencing, which can be removed when he has a particularly large project



WORK'S WONDERS

In a 1950s café in Asturias, representatives of local trades, from shepherds to miners, feature in a mural making offerings to the area's patron saint, who has miraculously appeared among them. The meeting place is housed in Spain's biggest building, a former vocational school now transformed into a cultural centre. The renovation was a labour of love, reckons Ana Domínguez. Photography: Ricardo Labougle



Architect Antonio Cuartas enlivened the original tables and chairs with new coloured tops and upholstery. The old strip lights, meanwhile, have been replaced by concealed illumination in the grid ceiling and Jasper Morrison's minimal lamps



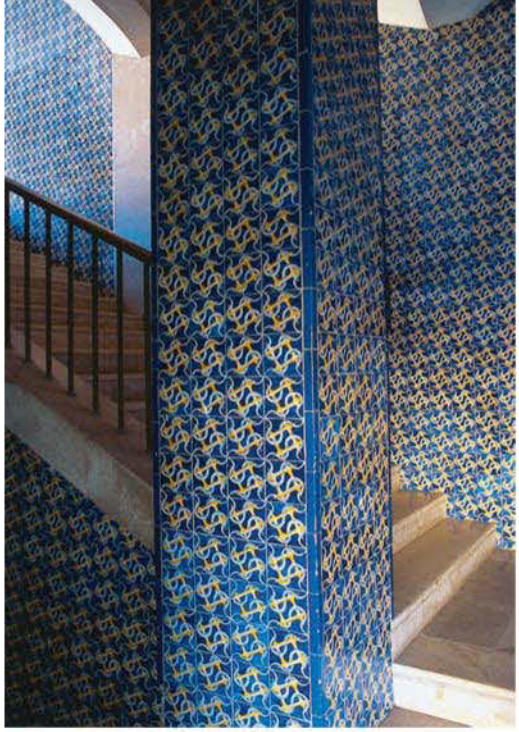






This page, clockwise from top: in the centre of Francisco Arias's concave mural painting, we see the Virgin of Covadonga and, beneath her, a choir of angels. The group is framed by the oars of fishermen, who bring their catch as offerings; after the demolition of a brick wall and glass partition, the sculptural volume of the spiral stairs can now be fully appreciated; the curving wooden handrail is a new addition, bringing a touch of handcrafted humanity to what is a cavernous space; in a mural detail, we see *gaiteros* in traditional costume, playing the *gaitas*, or Asturian bagpipes. Opposite: the architects retained the original zigzag bar counter and the design above, though they changed the dots' colours to co-ordinate with the rest of the interior





THE FIRST VIEW of la Laboral Ciudad de la Cultura is impressive. People overuse the word 'magnificent', but the building, said to be the largest in Spain, has proportions that take your breath away. Just four kilometres from the centre of Gijón, in Asturias, the monumental complex was designed at the end of the 1940s by Luis Moya, an architect known for his love of classical tradition and rejection of the Modern movement.

The original purpose of la Laboral, which covers roughly 119,000sq m, was to give the area a trade school for the region's working-class population, and in particular the families of miners, who made up a large community in Asturias. Abandoned in the 1980s, the building remained empty until the new millennium, when the local government launched a restoration, transforming it into a large cultural hub, including a theatre, an art and design centre, the regional TV headquarters, a drama school, some university faculties, a music conservatory, a church, a tower and gardens.

Among these recently restored spaces we find a charming café renovated in 2005 by architects Sergio Barragán and Antonio E. Cuartas, who also oversaw the rest of the works in the complex. The Café de la Laboral was originally designed in the 1950s by architects Manuel López Mateos and María Juana Ontañón, a couple who worked for Luis Moya's team. Apparently they had been given carte blanche to design the auditorium (accessed via the café's spiral stairs), the most modern-looking part of the project. The renovation, according to Barragán, showed great respect for what was already there. They protected the café's original design carefully and made only slight changes, to improve the existing features and the circulation. For example, they incorporated a 300sq m lower floor, which gave a new point of access to the grand patio and historic gardens.

The high ceiling is made of a grid of beams, with modern lighting replacing the fluorescent tubes of the original. The floor is the same green granite as before, but some columns and parts of the skirting board have been painted and covered with stoneware to match. Standing in the centre of the space are four monumental columns made of reinforced concrete and covered in sandstone. The architects demolished a glass partition and a small brick wall in order to integrate the spiral stairs with a semicircular area covered in mural paintings; both can now be fully appreciated. In one fell swoop, this decision has clearly improved the flow and sense of wellbeing when you are inside, and also gives you an uninterrupted view from the entrance to the rear-end windows facing the garden. The counter now stands out thanks to its sinuous organic shape, which is replicated in a screen with a dot-pattern decoration that hangs on top.

The mural paintings on the concave wall are by Madrilenian artist Francisco Arias (1911-1977). They depict Asturian workers making offerings to 'La Santina', local patron saint the Virgin of Covadonga. The rigidly geometric composition revolves round the central image of the virgin holding a child, both framed by fishermen's upright oars. Under the saint, a choir of singing angels is painted in beautiful colours that stand out from the rest, which are mostly sober ochres and dark greens. To both sides of La Santina stand clusters of miners, fishermen, factory workers, herdsmen and farmers. Every group is shown separately, wearing traditional clothes and distinctive tokens of their professions, and carrying goods to offer to the virgin.

The chairs and tables are original pieces by Aurelio Biosca, an art dealer who established himself in Madrid in the 1940s. Because of the city's lack of interest in contemporary art at the time, he decided to work as an interior designer to supplement his income. But he not only decorated a lot of public interiors, he also acted as a furniture producer and asked several of the artists with whom he had business relations to anonymously design pieces for his atelier. Hailing from Barcelona, a city that enjoyed close cultural ties with Europe and was therefore more modern and outward-looking than any other in Spain, Biosca had a reputation for introducing a taste for the avant-garde and new art and design movements to Madrid.

The simple pieces he created for the Café de la Laboral show that he was well aware of international design trends, opting for a contemporary clean but approachable look. For the renovation the architects added yellow, red and blue tabletops and leather upholstery on the chairs, and they fit perfectly with the atmosphere of the café. Indeed, when you consider the monumental building that houses it, it's extraordinary that the café succeeds in being so warm and welcoming ■

Café de la Laboral, Laboral Ciudad de la Cultura, 261 Calle de Luis Moya Blanco, 33203 Gijón, Asturias, Spain. For opening times, ring 00 34 902 30 66 00, or visit laboralciudaddelacultura.com

Opposite: to provide access to the historic gardens and grand patio, the architects added a lower floor, connected to the café via these stairs. This page: the yellow-and-blue geometric tiles decorating the stairwell are a typical craft product of Talavera de la Reina, a city near Madrid renowned for its ceramics

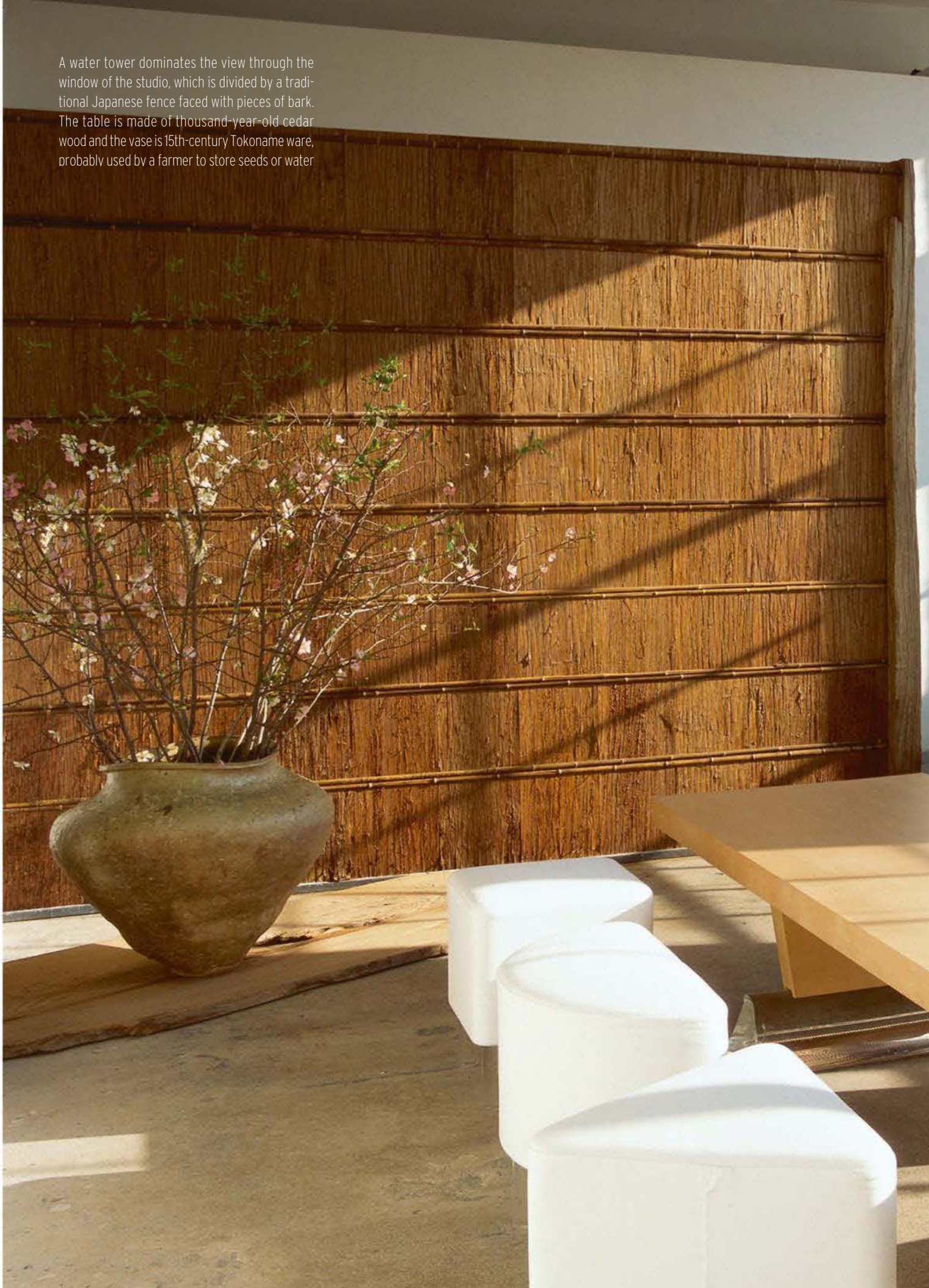




MASTER OF CEREMONIES

Artist Hiroshi Sugimoto took it upon himself to bring the contemplative calm of a traditional Japanese tea house to his studio in New York's Chelsea. Holding court among tatami mats and 12th-century calligraphy in an ambience of temple-like tranquillity, he's created the perfect place for ritual and reflection. Morgan Falconer meets his matcha. Photography: Simon Upton. Self-portrait: Hiroshi Sugimoto

Opposite: photographer, designer and architect Hiroshi Sugimoto models a pair of his sterling-silver 'Oculist Witness' glasses. Created in collaboration with Liz Works and Selima Optique, they are based on the models that opticians use to test lenses. The clock mechanism comes from a 1930s Swedish design modified by Sugimoto



A water tower dominates the view through the window of the studio, which is divided by a traditional Japanese fence faced with pieces of bark. The table is made of thousand-year-old cedar wood and the vase is 15th-century Tokoname ware, probably used by a farmer to store seeds or water



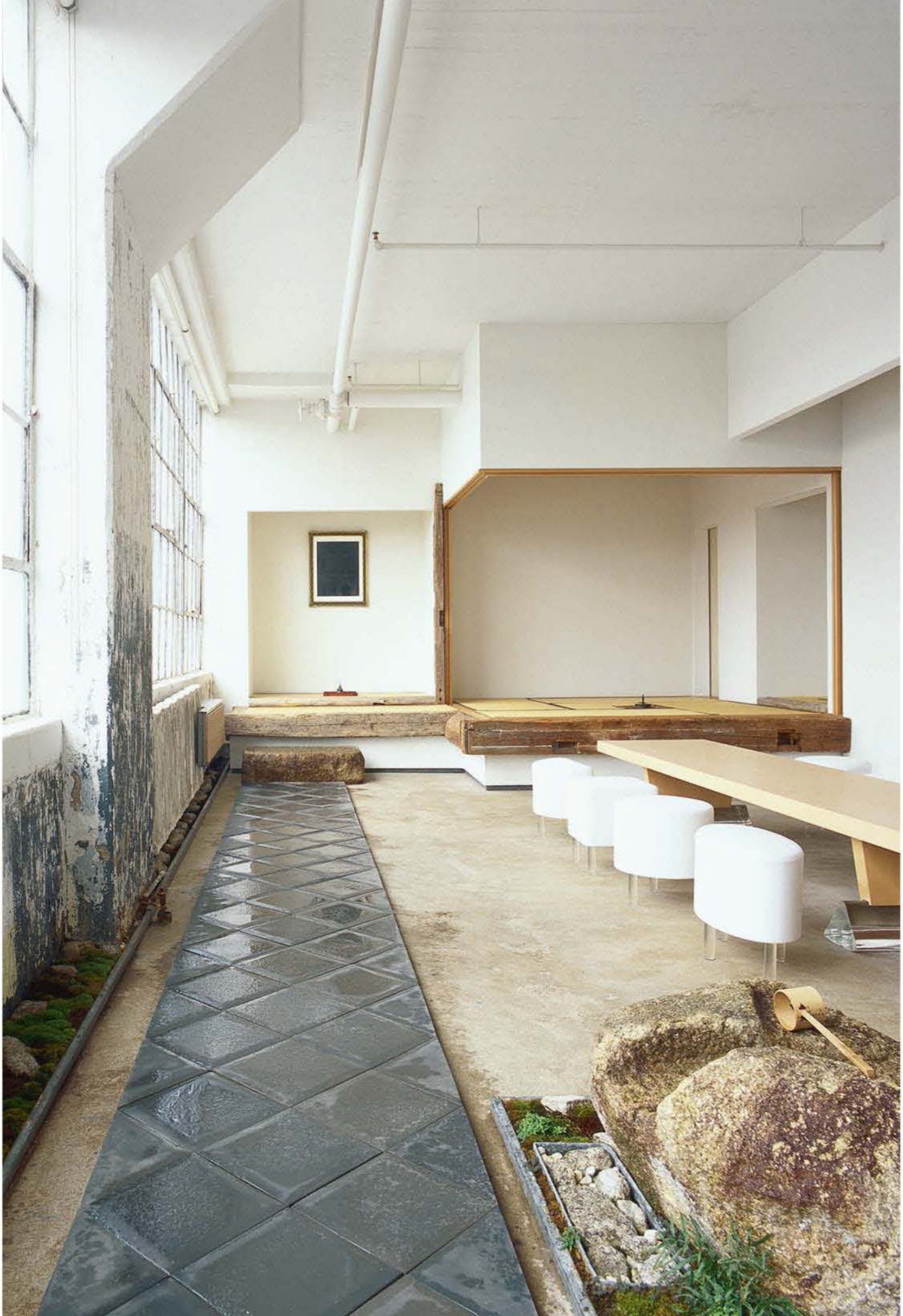






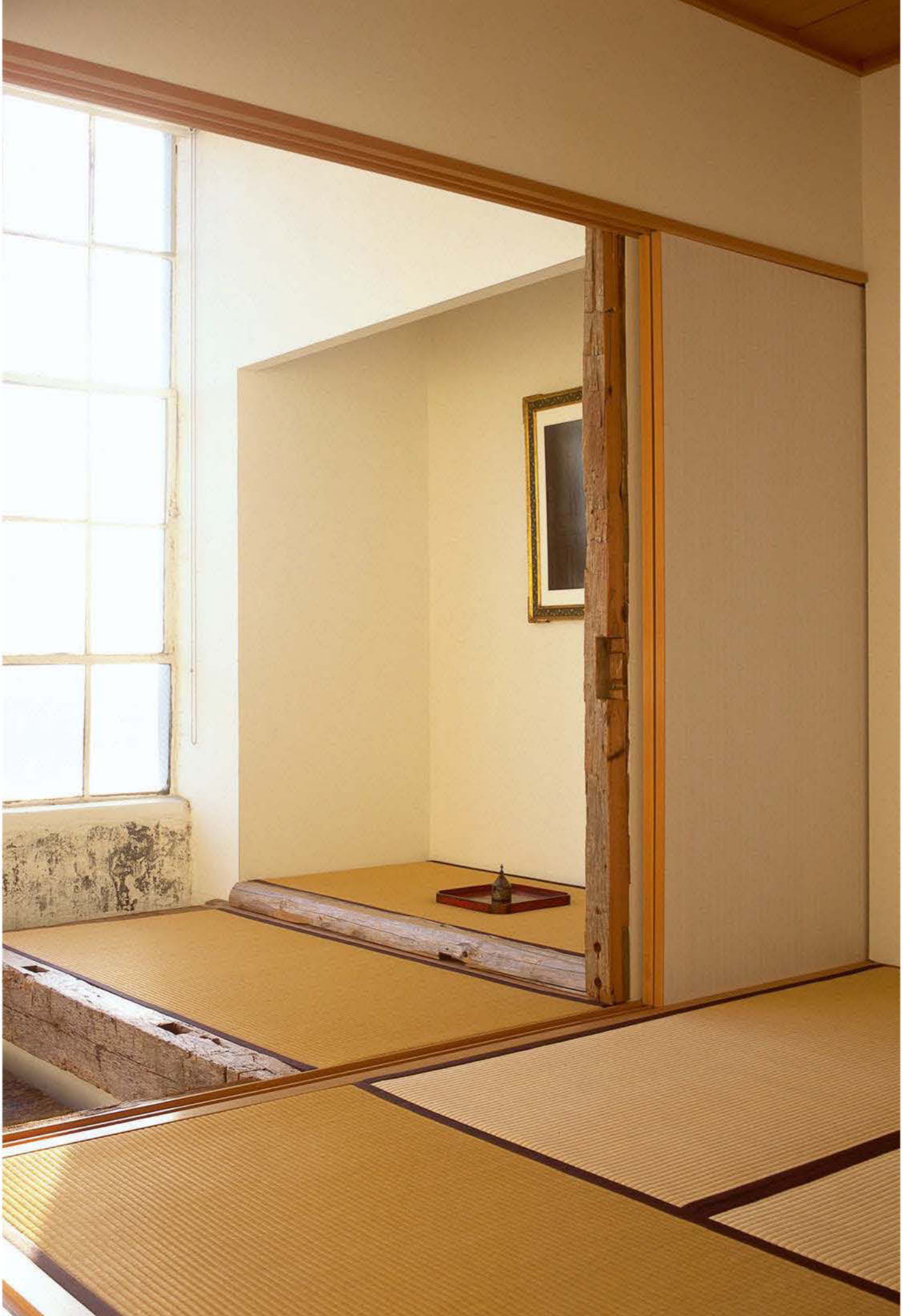


This page, clockwise from top left: decorated with a mysterious motif borrowed from Marcel Duchamp, a *noren* curtain leads to the room where tea is prepared; Sugimoto-designed tiles replace traditional stepping stones; this *tsukubai* basin allows visitors to purify themselves before entering; a border of moss and stones leads the eye to a Buddhist reliquary. Opposite: a photograph by Sugimoto of Santa Maria del Giglio, Venice, hangs in the alcove above a church vessel (see overleaf)





This page: the tea house proper measures the standard four-and-a-half tatami mats. Wooden screens covered with laminated paper slide across to provide intimacy. The ceiling is in the traditional *skiya* style found in expensive houses. In the corner, the host's door leads to the preparation room. Opposite: nearby a 13th-century French *champlevé* pyx, used to hold communion wafers, striations on the walls recall Gerhard Richter's work as well as the patinations of ancient temples



IT WAS THE scholar and curator Kakuzo Okakura who laid down the most concise and elegant rationale for the Japanese tea ceremony. 'It is hygiene,' he wrote, 'for it enforces cleanliness; it is economics, for it shows comfort in simplicity rather than in the complex and costly; it is moral geometry, inasmuch as it defines our sense of proportion to the universe.'

He wrote those words more than a hundred years ago, and even then they were reflecting on a tradition that was in decline, one that first flourished in the 16th century. But decline spurs preservationists and, in this regard, few have done more – and in more unlikely surroundings – than the Japanese photographer, architect and designer Hiroshi Sugimoto. In 2010 he created his own tea house above his studio in New York's Chelsea (he came to the United States in his mid-twenties; now 67, he divides his time between there and Tokyo). Last year he installed a glass-walled tea house (called 'Mondrian') at the Venice Architecture Biennale, and he is regularly asked to build tea houses for his private clients.

The Japanese tea ceremony was shaped by Zen Buddhist religious practices, and its formalities are observed with liturgical precision. The tea house should be the size of four-and-a-half tatami mats (traditional woven-rush floor-coverings that come in standardised sizes themselves). An anteroom should allow the guests to gather before entering. A separate entrance should be reserved for the host. The artwork should be selected for the particular guests: one picture in the anteroom where they gather; another, more special still, where tea is served.

Sugimoto has observed every one of these stipulations in his own tea house, yet he's done so with some licence, mainly to take account of the unconventional setting in a long room of an old high-rise warehouse. Customarily, a tea house encompasses a garden through which guests pass. That being impractical in the circumstances, the photographer laid down a path of thick grey tiles (washed with water before new guests arrive), bordering it with rocks and mosses. At the end of the path, raised off the ground and lined with antique timbers, is the tea house itself. The traditional four-and-a half tatami mats cover the floor, but Sugimoto admits that sitting on them is a challenge. 'Now even Japanese people cannot sit on a tatami in the proper way,' he says. 'It's very painful. I can't do it either!' So beside the structure he has created a long table made from the trunk of a thousand-year-old Canadian cedar tree. You can count the rings on this incredible distillation of time. Around the table are stools in the shapes of Buddhist symbols representing the five elements. And echoing these motifs is a Buddhist reliquary case that Sugimoto designed himself, and which contains a miniature version of one of his famous calm seascapes. 'It's a 12th-century design that I simplified,' he says. 'It's usually made in stone, but this is in crystal-clear, optical-quality glass.'

If these accents are ancient, others strike contrasts: not many tea houses afford views of two New York water towers. They remind Sugimoto of the anonymous industrial architecture captured by the German photographers Bernd and Hilla Becher. His humour welcomes this kind of intrusion and encourages more: a tea house traditionally has a name, and his, announced gravely on a stout stone column at the entrance, is called 'Heavenly Hell', a reference to both its elevated situation and the view down into the infernal city streets below.

Tea-drinking wasn't Sugimoto's only rationale for creating the room. There were also matters of friendship that the tea ceremony addresses. It's about 'how to communicate with people – how to cross the borders of class society', he says. 'It's an idea of democracy, that once you step into this small tea house, you're free from your class, you're free to say anything you want and you won't be punished.'

And there were matters of art. Some say art is humanity's substitute for God: when belief in God declined in the West, so the cult of art emerged. One might make similarly large speculations about the ethos of the tea ceremony, for while it borrows from Buddhism, it also places art at its centre. The ceremony becomes an extraordinary total work of art – an exhibition of visual, decorative, culinary, floral, performing and conversational arts, curated with a handful of visitors in mind.

'Sometimes,' Sugimoto says, 'I invite mutual friends to hang a special art object here. So it's more like a gallery space than a tea house to me. One of the purposes of the tea ceremony is to show art in a proper way to your friends. That is probably the essence of it. I'm often invited to gorgeous dinners uptown, maybe in a huge mansion, looking down on Central Park. And I'm always amazed at how they have their entire collection on the wall – Picasso, Warhol, Brancusi – you name it. Sometimes you can't even see the wall. It's about showing power. For me,' he laughs, 'that's very bad taste.'

In contrast to the penthouses of these super-collectors, Sugimoto's is restrained and often highly traditional. He prefers to use the space to exhibit just a single example from his collection of 18th-century French and Japanese anatomical prints and books. He is not widely known as a collector, and if you aren't privileged to be invited to his tea house you may know little of his interests. Fortunately, he will be sharing them with the public in London this month by including a range of material in the Barbican Art Gallery's current exhibition about artists as collectors, *Magnificent Obsessions*.

But in his tea house, among such historical oddities, he has also introduced a modern mystery. It is contained in the design on the *noren* curtain that screens an entranceway to the room where the tea is prepared. It shows a chocolate grinder that appears in several of Marcel Duchamp's works and whose meaning – sexual? industrial? – has long been the subject of speculation. Sugimoto redrew the design himself and had it printed on chocolate-coloured cloth by Japanese craftsmen. If the left side of his brain is ethereal and historical, the right side is satirical and mechanical ■

'Magnificent Obsessions: The Artist as Collector' runs until 25 May at the Barbican Art Gallery, Silk St, London EC2. For opening times, ring 020 7638 4141, or visit barbican.org.uk

Opposite: sunk into the tea-house floor is a charcoal pit lined with timbers from an eighth-century temple. The most significant artwork is reserved for the *tokonoma*, the recess in the corner, in this case a piece of 12th-century Togakushi calligraphy



Trash to Treasure

Courted by Paris fashion for his design skills, Gilles Cénazandotti now spends half the time in his ancestral hamlet in Corsica. Here, using the endless flow of plastic rubbish washed up on the beach, he creates relief collages and sculptures of endangered species. Relaxing on driftwood furniture, Marie-France Boyer admires an alchemist who turns pollution into pearls. Photography: Eric Morin





The terrace, with its sea view, serves as a living room. Here driftwood chairs surround a table made from sections of old door. The woodwork is mostly painted in the traditional green inspired by myrtle









This page, clockwise from top: from the terrace, one's eye is led along sloping vineyard rows to the Mediterranean beyond; two chandeliers hang from the kitchen ceiling – one made from shards of beachcombed plastic, the other from a buoy. Yacht cushions – more flotsam – decorate a bench; perched between sea and mountains, Gilles's house is near Centuri in Cap Corse; rubber flip-flop soles form a pillar by the terrace stairs. Opposite: sea ferns, corals and sponges maintain the marine theme in this reverse view of the kitchen





Top: Gilles's bedroom is dominated by the life-size upper body of a giraffe, which leans towards a black mosquito net as though feeding. By the back wall, a relief map of Cap Corse sits on an old oak chest of drawers. Opposite: a washed-up plastic galosh filled with pens sits on the bedside table, which, like the 'standard lamp' in the corner, is made from beached wood

FROM THE fishing harbour of Centuri in fashionable Cap Corse a little road winds its way up through the holm and cork oaks of the *maquis* to the dry-stone hamlet where Gilles Cénazandotti lives. 'The wrecker's house', as he calls it, overlooks the sea across a patch of vines where the harvests are just beginning. When he isn't out fishing for swordfish, dentex or even sea urchins, Gilles collects flotsam – wood, cork, fabric, plastic, nets and ropes – and transforms it.

The Corsican hamlet the family has lived in for four generations consists of around ten houses. Everything has remained pretty much intact from the past, except that fewer animals live here, for what are now houses were little farms only a generation before. One can hear the faint clucking of hens and the braying of a donkey. New houses are thin on the ground and tourists are not especially welcomed. Some old families from the mainland who have been summering here for 50 years enjoy mixing with the locals and have made alliances.

The upside of being in the sticks is that the countryside has an authentic feel, and the scarce paths twisting through dense shrubbery bristle with wild boar. Gilles's garden is full of their traces. He knows hunters and fishermen – knows everyone round here, in fact. In September, doing odd jobs inside, he sees neighbours just below his windows, deep in song while picking grapes with their friends in the small vineyard that dominates the sea view. Like plenty of Corsicans, he feels he is living in a little patch of paradise.

In common with all the houses in the hamlet, Gilles's was a farm-worker's hut built of flat schist and green serpentine stones gathered locally. All he has done is solidify, enhance and patch up the rather sketchy building ranged round a terrace that overlooks the Mediterranean. Here he has planted fig trees and mimosas for shade from the intense heat of summer. This is where he lunches, works and eats supper. For a bit of colour to set off the traditional almond green of the doors and windows, he has planted a purple bougainvillea. A large glazed door opens onto the kitchen, for which Gilles has made all the utility furniture with the village carpenter. The rest has been brought by the sea.

An outdoor stairway decorated with a tall pillar of rubber flip-flops leads to the 'captain's bedroom' above the kitchen, open to the sea and forest on three sides. Elsewhere, upstairs and in the innards of the house, the guest bedrooms, sheds, storerooms, bathrooms, treasure stores and workshops spill over into other houses that are reached through the 'garden', in reality a piece of virgin forest where creepers, ivy and age-old trees are disturbed by nothing but hares and other creatures that come down from the steep mountainside.

With his fifties approaching, Gilles felt a desire to distance himself from Paris. There, in the early 1990s, he had created his forts and robots, his card-











This page, clockwise from top: Gilles Cénazandotti (pictured) made the body of this mustang, the wild horse of the American prairies, from formed foam; reclaimed ropes and nets burst out of a recycled-plastic bag; one of a thousand-and-one boxes of salvaged bits and bobs, classified by colour and shape; pieces of black plastic are employed to artfully suggest the equine's piebald colouring. Opposite: a wolf







board suitcases and stars (*WoI* June 1992). Back then, his head was full of dreams as he struggled to emerge from the Lego, microscopes and telescopes of his childhood bedroom. He swayed between action heroes, from Tintin to James Bond, and Pop artists such as Hervé di Rosa and Ben… And then success came along. In his Saint-Ouen studio he built sets for the theatre and opera, for restaurants and hotels as prestigious as Le Meurice or Le Royal Monceau. He took part in fashion shows and Christmas shop-window displays. He designed a giant Kelly bag for Hermès and would scuttle off to Tokyo for Jean Paul Gaultier or Philippe Starck. 'It was as though I slipped one day into the celebrity world.'

In summer he would go home to Corsica for a month, and barely settle in before having to return, sad and frustrated. These days he spends a fortnight in Paris and a fortnight in Corsica. To someone like Gilles who knows how to make anything, the sea brings a gigantic store of accessories. Cap Corse is a finger jutting into the Mediterranean, a mountainous barrier just 13km wide against which the winds hurl everything the sea collects from rivers and cities such as Marseille, Nice and Genoa. Gilles works with all the pollution washed up in this graveyard: tree trunks, rolled a thousand times, smoothed and silvered; palm trees all the way from Africa; spidery, scoured-white roots; yacht cushions by the hundred; not to forget planks of wood, plywood sheets, pallets, ropes and nets.

And then there's plastic, from jagged washing-machine parts to shoes, spades and syringes, through bottle caps, beakers, Lego bricks, dolls' heads and toothbrushes. Gilles classifies and arranges them by colour, size and subject, in boxes, indexed, stacked and labelled. 'And people call me an obsessive?'

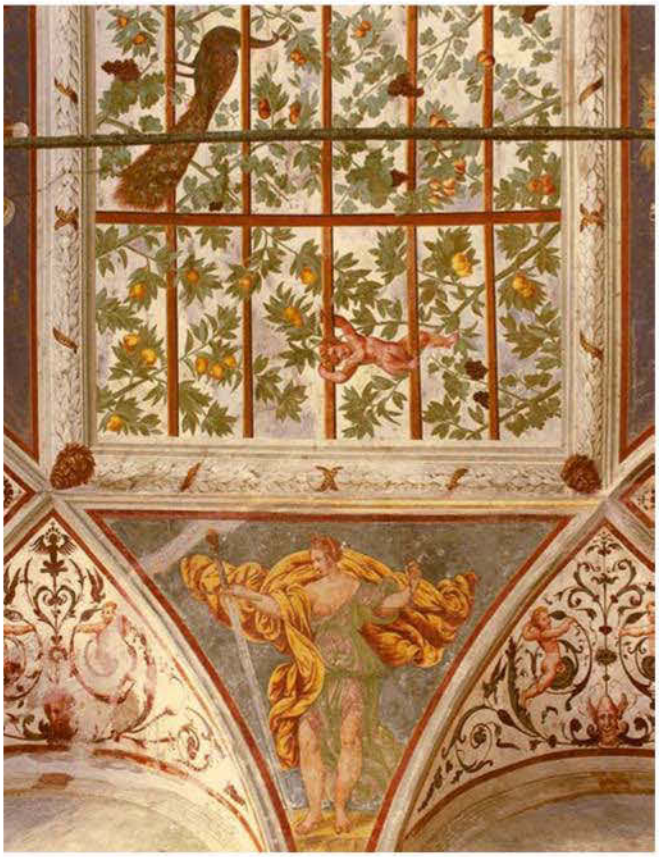
Skinny, brown and full of warmth and friendliness, this peaceful and precise Mediterranean man can turn his hand to anything; he uses the wood he finds to create furniture and the plastic to make lamps and, above all, to form powerful, life-size figures of endangered animals.

'People have always salvaged here; it used to be wonderful. Wood was manna from heaven, but in 2000 plastic began to arrive en masse, and everything changed. When I realised we were picking up all the waste, when I saw the bodies of gulls turning up with their bellies full of bottle caps, I was shocked. This woke me up to ecology. I began to make a polar bear, standing on his hind legs – the grandeur of nature or something like that.' It's as if, for Gilles, that animal is the political star of the bestiary; but there has also been a great baboon, reddish-pink and menacing; a panther ready to spring; a wolf, in greys, blacks, blues and greens, a little more peaceful; crocodiles and mustangs – all the animals threatened by the 21st century. 'Now I exhibit them so that they can bear witness to the pollution of the sea and the destruction of species' ■

To contact Gilles Cénazandotti, ring 00 33 6 03 000 955

Top left: Gilles's boxes of sorted plastic detritus eventually become these relief collages, with carefully graduated tints. He produces them to order for clients. Top right: in the bathroom, where a reclaimed propeller hangs above an acid-aged driftwood mirror, a glowing-orange WC cubicle is decorated with buoys. Opposite: a jellyfish chandelier made of rope and plastic floats above a knitted garter-stitch bedcover. Gilles's photo is of his polar bear on nearby rocks









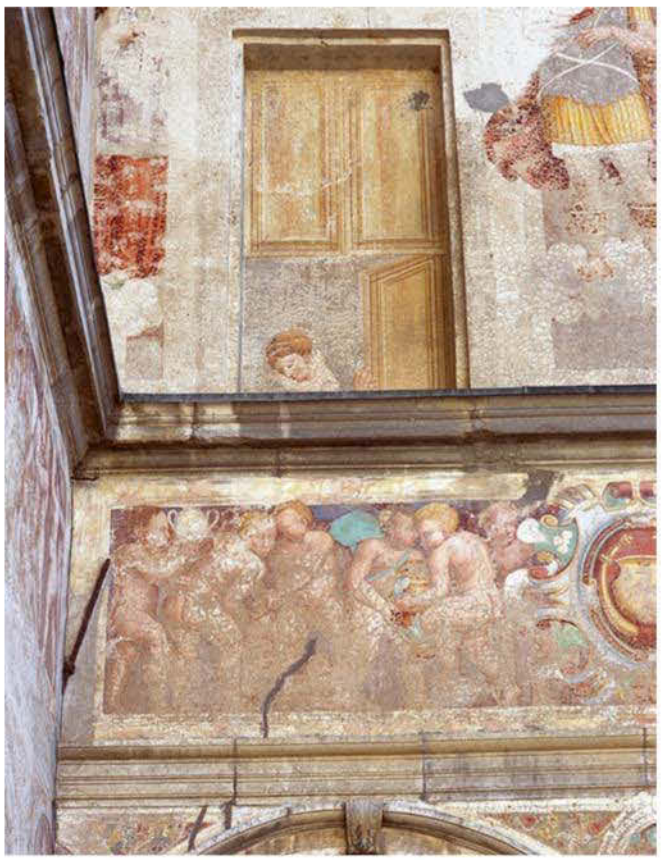
Top and right: the frescoes in the loggia were painted in celebration of the marriage uniting the Mozzoni and Cicogna families in 1580. Images of fertility and fruitfulness combine with grotesques and figures of the Virtues. Above: the U-shaped courtyard of the villa can be seen across the parterres of the *giardino segreto* and balustrades of the fish pools

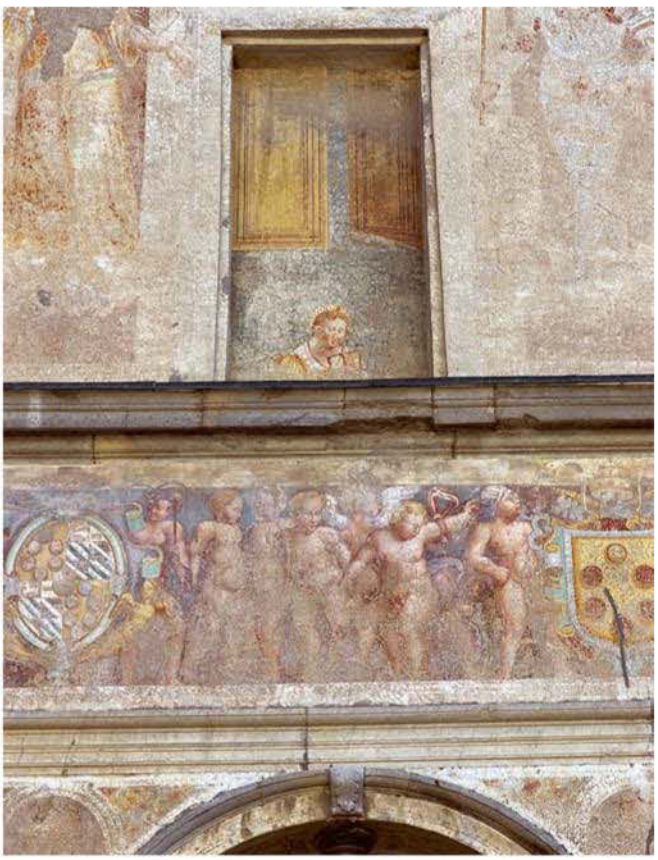


THE ARTFUL LOGGIA

Where the trompe l'oeils at Villa Cicogna Mozzoni in northern Italy deceive the eye, its curious frescoes have long foxed the mind, for no-one has ever been able to attribute them – until now. With that mystery solved, and repairs finally possible thanks to a beloved aunt's bequest, its custodian is having to pinch himself. Thankfully, it's not an illusion, unlike much else at this 16th-century marvel, writes Helena Attlee. Photography: Alex Ramsay

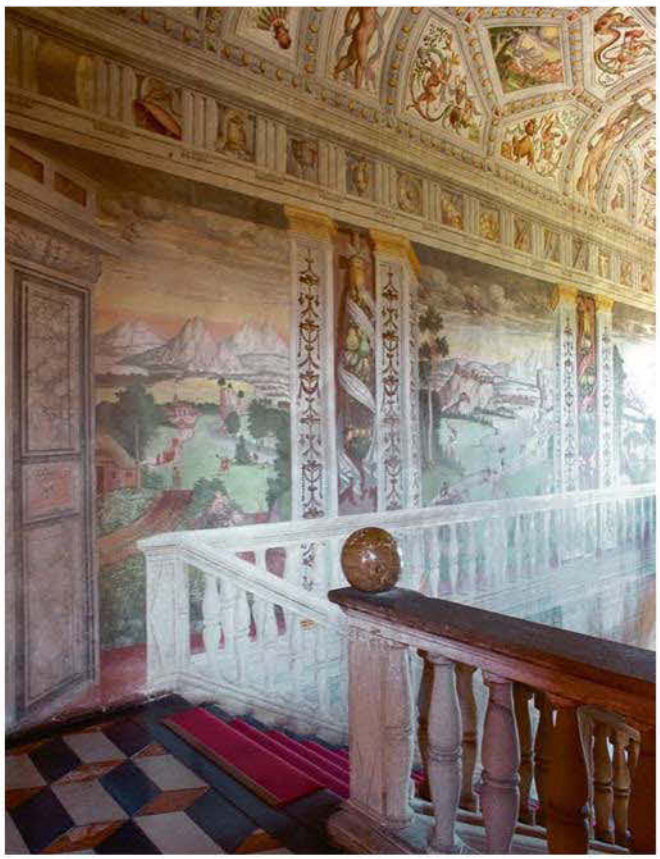






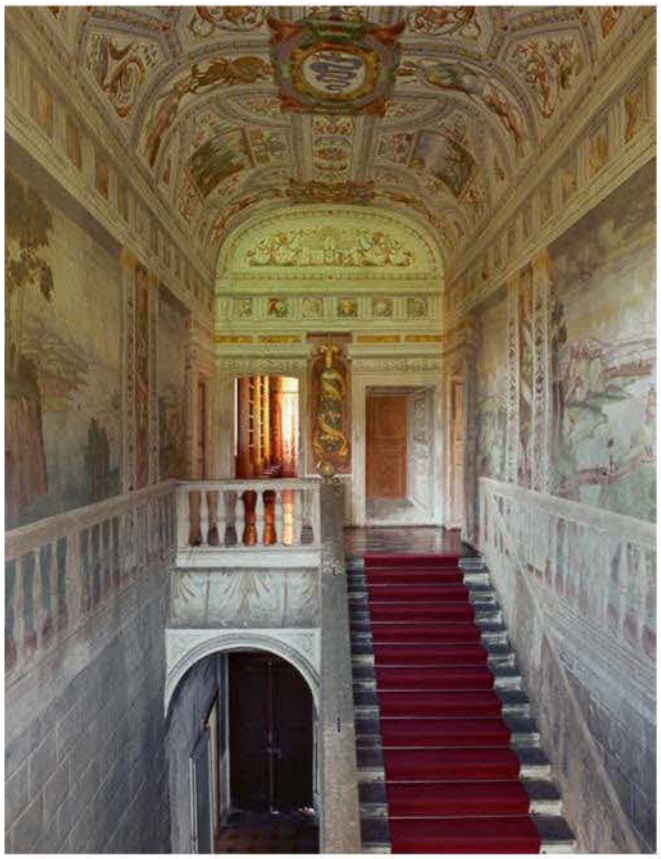
Top: built on to a 15th-century hunting-lodge, the loggia at the entrance to the courtyard had its columns replaced in the 19th century. The faded frescoes above the arches depict the emblems of families related to the Cicogna Mozzonis through marriage. Above left and right: through faux painted shutters young women lean from the trompe-l'oeil windows of the gynaecium, or women's quarters, on the upper floor of the villa's south wing

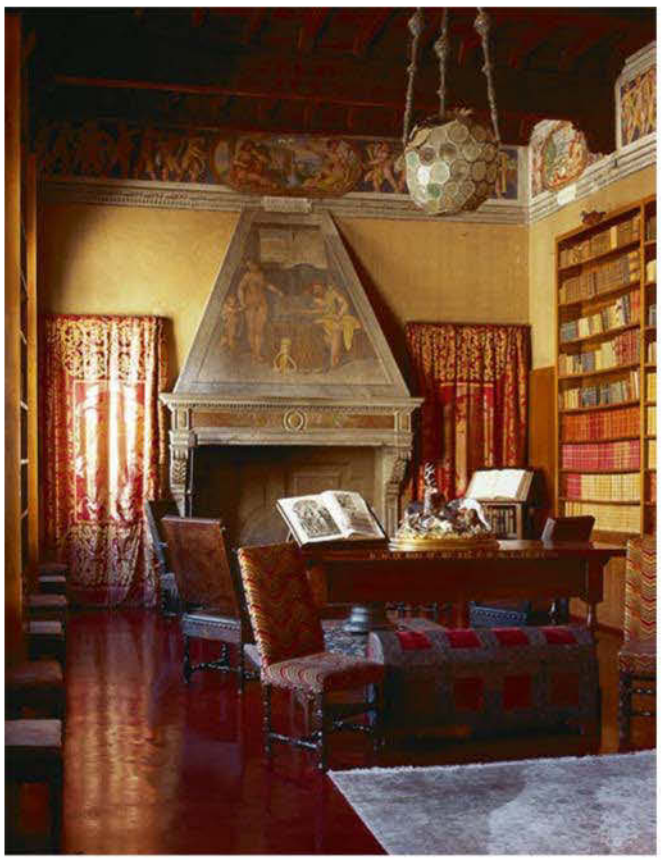






Top: the style of the grotesques on the ceiling above the staircase was inspired by ancient Roman decorations. Above left: the mountain landscapes are thought to be the work of the Campi brothers of Cremona. Above them are 52 smaller panels that depict birds, animals and other symbols representing each week of the year. Above right: a marble bust of Francesco Mozzoni, who commissioned the transformation of the old hunting-lodge into a villa





VILLA CICOGNA Mozzoni is an outside/in house, a 16th-century holiday home surrounded by a garden that seems to penetrate through every door. It is set in the heavily wooded, mountainous landscape between lakes Lugano and Maggiore in northern Italy. In the 15th century the Mozzoni family built themselves a hunting-lodge and chased brown bears through the woods. Agostino Mozzoni and his dog (a small pug to judge by the effigy inside the villa) saved the Duke of Milan's life when he was cornered by an angry bear, earning the family favours that would make it very rich. The Mozzonis were soon affluent and fashionable enough to transform the simple hunting-lodge into a magnificent summer villa where they could escape the suffocating heat of Milan.

Jacopo Cicogna Mozzoni, who has looked after the villa for more than two decades, believes that the work of enlarging the building was initiated by Francesco Mozzoni in about 1535, and completed by his son-in-law, Ascanio Mozzoni, approximately 30 years later. He attributes much of its light-hearted decoration to Ascanio, who was inspired by country houses he had seen near Rome, and brought a fashionably quirky style to this remote corner of the country for the first time.

The design of house and garden deliberately confuses the boundaries between interior and exterior. Look up from the secret garden behind the building and you'll see a stone balustrade running along two sides of it at the height of the villa's first floor. A steep flight of steps carries you from the garden to the terrace, where you can gaze across at mountains and a church with an onion dome cupped in the fold of a wooded hill. Indoors you can repeat the experience by looking up from the bottom of the grand staircase to an identical painted balustrade above. As you climb the stairs you will see frescoed landscapes on the walls behind it that are very similar to the real mountains and lakes outside. It is as if you were still outside, looking across a balustrade at the view.

The old hunting-lodge became the south wing of the new villa, its upper floor transformed into the gynaecium, or women's quarters, and its ground floor into a frescoed loggia. Jacopo is quick to explain that the three exquisitely decorated rooms, lit by windows on each side, were neither harem nor prison. They were comfortable bedrooms and a sitting room where women could relax in each other's company, undisturbed. The painted figure of a young woman waves joyfully from an open window on the wall outside.

Between the walls of the first room in the gynaecium and the beautiful coffered ceiling is another series of painted landscapes, this time busy with mythological figures. No one has ever put a name to the artists who created Villa Cicogna Mozzoni's frescoes, and Jacopo cannot have expected to discover anything new about

Top: the frescoes on the main staircase have never been restored. Jacopo Cicogna Mozzoni attributes their vividness to the subdued light in the hall.
Above: the library fireplace is made of marble from Arzo and a grey stone from Viggiù. The fresco depicts Venus, Vulcan and their child, Cupid.
Opposite: in the women's quarters the portrait of Cardinal Marco Gallo is a copy of one by Giovanni Battista Gaulli in the National Gallery, London







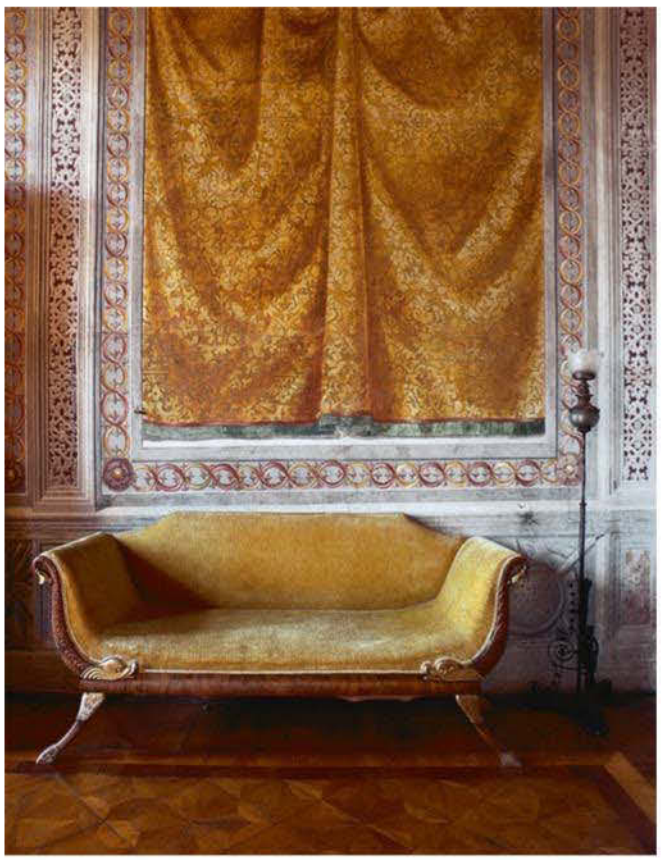




Top left and right: in one of the interconnected bedrooms in the women's quarters is a sofa of patterned Spanish leather dating from about 1650, when Lombardy was under Spanish rule. Above left: the room's coffered ceiling is thought to date from 1440. Above right: looking from the top of the staircase to the *salotto*, where a door leads on to the terrace. Opposite: an early 18th-century bed in the gynaecium







a house that had belonged to his family for almost 500 years. But Claudia Migliari, a young art-history graduate who has worked as a guide at the villa ever since she was a teenager, has recently made a considerable breakthrough. She realised that the curious images in the frescoes were exact copies of woodcuts in *Emblemata*, a dictionary of symbols by Andrea Alciati first published in 1531. She also found that fragmented frescoes of scenes from Ovid's *Metamorphoses* in the loggia below had been copied from illustrations by Giovanni Antonio Rusconi published in an Italian translation of 1553. Jacopo suspects that Asciano Mozzoni hired competent craftsmen rather than artists to copy the illustrations.

Over the centuries the serene landscape beyond the walls of this retreat has been seized and dominated by a series of foreign powers. Their presence is reflected in some of the furnishings. Several chairs and a sofa in the gynaecium are covered in embossed Spanish leather, a legacy of almost 200 years of Spanish rule in Milan and its territories. And when Austria took power in the 18th century it mimicked Spain's colonial habit of imposing its own products on the citizens of Lombardy. In a bedroom in the cross wing there is a fortepiano made by Anton Walter, an instrument maker in Vienna who provided the piano used by Mozart during the most important phase of his career. Austrian pianos and fortepianos flooded the market in 18th-century Lombardy, putting local piano-makers out of business.

The rooms in the cross wing are larger than those in the women's quarters, and their walls are covered in luscious trompe-l'oeil velvet-brocade panels that seem to catch the light in every fold. One is snagged carelessly on the lintel of a door, and all are tacked to the walls with illusory nails. The condition of the paintwork is miraculous, but the villa has not been lived in since World War II, and Jacopo admits that the state of some of the textiles and furniture might keep him awake at night if he wasn't so exhausted by working in the house and garden. However, everything has changed since the death of a beloved aunt. She left enough in her will to start a foundation that will provide money for maintenance of the building and its contents, and draw other people into the project.

Ever since the will was read Jacopo has been 'dreaming with eyes wide open'. He is full of plans for the future, plans that will bring together artists and craftsmen to restore what is here, and take inspiration from this beautiful place. Everything is different now, and yet on a warm day, when he flings open the windows and the rooms fill with sunlight and the sound of falling water from the garden, it's easy to believe that little has changed since his ancestors built the house almost 500 years ago ■

Villa Cicogna Mozzoni, 8 Viale Cicogna, 21050 Bisuschio (VA), Italy. For opening times, ring 00 39 03 32 471 134, or visit villacicognamozzoni.it

Top and above: trompe l'oeils of velvet-brocade panels are apparently tacked on to the walls of the villa's cross wing. Below one stands an Empire-style sofa. Opposite: a frieze of vegetables and flowers surrounds a portrait of Francesco Girolamo Cicogna Mozzoni in the *salotto*. It hangs over an effigy of the pug-like dog that reputedly saved the Duke of Milan from a bear – and thus earned the Mozzoni family favours and its fortune



inspiration

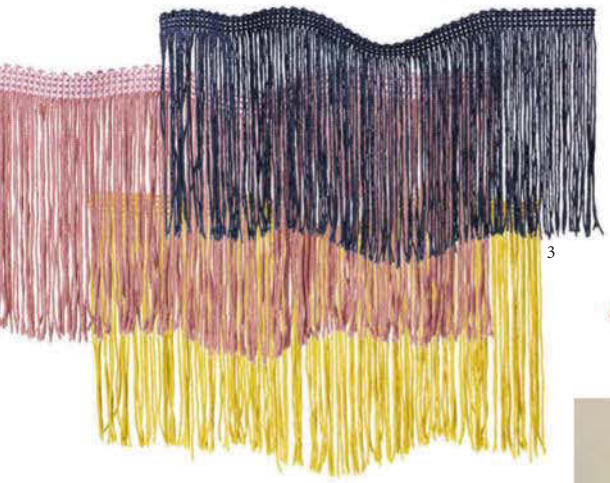
Some of the design effects in this issue, recreated by Augusta Pownall



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1 Artisans displaced by guerilla war in the south of Colombia recycle plastic bottles to make these lampshades at their workshop in Bogotá. Fashion designer Matthew Williamson has two in the hallway of his Belsize Park apartment (page 185). Pet Lamp's 'Eperara-Siapidara' lamp can be yours for £612 approx. Ring 00 34 911 735 273, or visit petlamp.org.

2 Spotted on cushions (page 187), screens (page 183) and even fluttering in the bathroom (page 189), butterflies are everywhere in Matthew's place. Cavallini's 'Natural History Butterfly' wrapping paper (£3 per sheet) is almost too beautiful to cut up, but if you want a bathroom like his, get snipping. Ring 01326 311388, or visit willowandstone.co.uk.

3 The fringes on the designer's lamps, from Italian trimmings specialist Passamaneria Italiana, was sent to the fashion house's Indian supplier for dip-dying (page 184). For those of us without an expert to outsource to, Klein's 4in rayon fringe in gold, dusky pink or navy (£6.50 per m) will perk up an ordinary shade. Ring 020 7437 6162, or visit kleins.co.uk.

4 We like to imagine Williamson's guests settling on stools at his kitchen counter for a strong cup of tea and a crafty Silk Cut (page 180). Stock up on Tesco's 'Marseille' metal stacking examples, which cost £29 each, to join the fashionable tea party. Ring 0800 323 4050, or visit tesco.com.

5 Mirror, mirror on the wall. And the chest of drawers, armchair and bedside table too, if you follow Matthew's lead (page 186). Next's 'Juliette' bedside table, which costs £250, is the fairest of them all. Ring 0333 777 8000, or visit next.co.uk.

6 Surprised to learn that there's a light hiding among these plumes (page 187)? So were we! This magnificent lamp on a gilded-resin base, from James Perkins

PHOTOGRAPHY: SUDHIR PITHWA: 2, 3, 10, 12 (THESE PAGES); 4, 5, 6 (OVERLEAF)



of Aynhoe Park's collection of *objets*, costs £3,300 from Harrods. Ring 020 7730 1234, or visit amoderngrandtour.com.



7

7 From Polly Lyster's Cotswold studio come vegetable-dyed linens, in a number of natural hues, from £65 per m. The colours here – Earth Yellow 6 and 3, and Aubergine Brown 2 – echo the sofa upholstery in this rural Welsh idyll (pages 190 and 191). Ring 01453 885036, or visit dyeworks.co.uk.



8

8 Though small in our picture (page 194), this English cast-plaster plaque of men leading a bull (£400), by Peter Hone, is a sizable 52 × 79cm in the flesh. The design is a typical 'metope' – the rectangular panel in a Doric frieze – of which the Elgin Marbles are a famous example. Ring 01844 277188, or visit lassco.co.uk.



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9 Café de la Laboral's restored table tops pick out the colours in the Francisco Arias mural (page 212). This 'Perky' table from Winter's Moon (£275) puts a spring in our sup. Ring 07783 768503, or visit wintersmoon.co.uk.

10 Given its proximity to the Bay of Biscay, it's fitting that the mosaic wall behind Café de la Laboral's bar is in shades of marine blue (page 215). The 'Clarissa 12 Opus Romano' mosaic blend from Bisazza costs £174 per sq m, and offers a similar pixellated effect. Ring 020 7584 8837, or visit bisazza.com.



11



11 Think the holes above the café's counter were a punchy choice (page 215)? Consider putting in an order at Aram for the 'Open' chair, by James Irvine for Alias, which costs £379. Ring 020 7557 7557, or visit aram.co.uk.



12 Is there anything in his Corsican hideaway Gilles Cénazandotti didn't make? The velvet on his sofa (page 231)! Colony's 'Regimental' velvet (£96 per m) comes in six colours, including verde and viola. Ring 020 7351 3232, or visit colonyfabrics.com. ▷



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inspiration



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1 Hannah McAndrew's slipware hails from her wood-fired kiln in Scotland. Those south of the border should head to The New Craftsmen shop in Mayfair if they want to snap up her small slip-trail pie dishes – very much in the mould of the bowl on the Lees' dining table (page 202) – for £50 each. Ring 020 7148 3190, or visit thenewcraftsmen.com.

2 The Lees amassed many kilims and rugs, and even used an antique rug as a mat in their children's bathroom (page 205). Rug Store has enough examples at its London warehouse to carpet every room in your house. This Turkish Anatolian kilim costs £1,250. Ring 020 8876 0070, or visit rugstoreonline.co.uk.

3 The 'Aviva' folding chair was designed by Marc Berthier in 1979, and re-released by Magis in 2010. We found the solid-beech model in the Lees' bathroom (page 205) for sale at Pira from £222. Ring 01279 508111, or visit pira.info.

4 At first glance the walls of the Lees' sitting room appear to be brown, but take a closer look and you'll realise they're covered in cork (page 200). Siesta Cork has 16 styles, including this 'Classic Natural' tile, for £12.60 per sq m. Often used for flooring, cork is sound-absorbent and insulating, making it a good bet for walls too. Ring 020 8683 4055, or visit siestacorktiles.co.uk.

5 Fancy a musician on your sofa, such as the one at Villa Cicogna Mozzoni (page 244)? Alma's leather studio will laser-cut a bespoke bugler, or any other motif for that matter, on the hide of your choice. This 'Francis Milvus' design costs £28 per sq ft. Ring 020 7439 0925, or visit alma1938.com.

6 The 'curtains' hanging in the Lombardy villa are a trick of the eye (page 246). Zuber's 'Draperie Napoléon III', £330 per 9m roll, offers a similar swag. Ring 020 7824 8265, or visit zuber.fr ■

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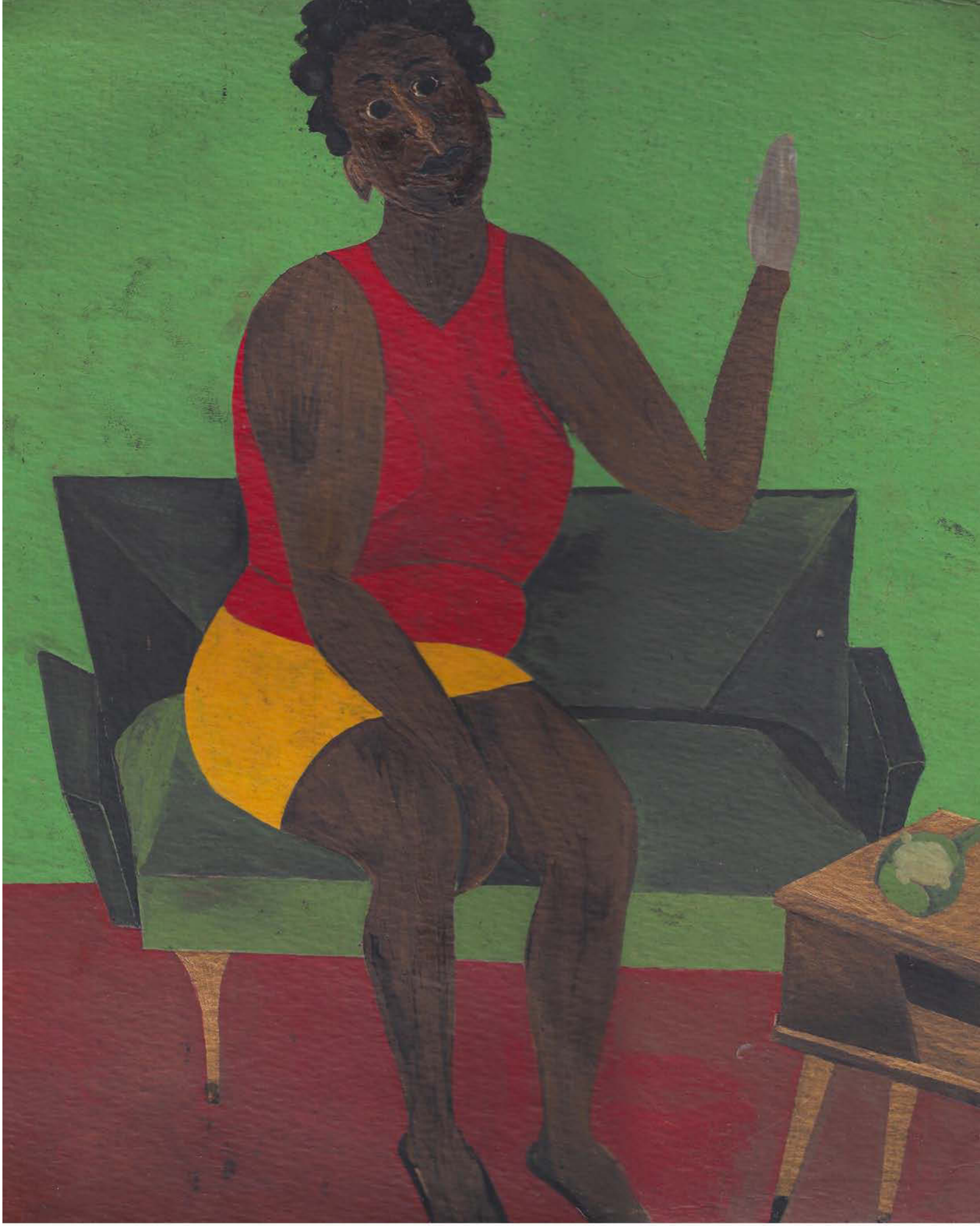
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Frank Walter **INGLEBY GALLERY** Calton Rd, Edinburgh

When you're planning your next holiday to the Caribbean – go on, treat yourself, you look tired – be very suspicious of any hotel brochure or resort website that features the sentence: 'the walls are decorated with local art'. 'Local art' in this instance will usually mean a pod of pseudo-mystical pink dolphins leaping against an orange sunset, painted by a European expat with matted hair who also happens to be the hotel's in-house yoga instructor.

The Antiguan artist Frank Walter wasn't averse to painting the local sea life. In his case, though, it would be a shark with two bloodied human limbs dangling from its mouth. And this might be displayed next to a scene of Antiguan men playing cricket – with Adolf Hitler fielding at square leg.

For the last 25 years of his life, Walter lived in a storm-damaged hut in the mountains – which Edinburgh's Ingleby Gallery will be re-creating as part of this exhibition. From his hut, Walter hand-typed a 6,800-page autobiography, but I'll summarise: Francis Archibald Wentworth Walter was born in 1926 and died in 2009. At the age of 22, he became the first black Antiguan to be appointed manager of a sugar plantation, before moving to Britain with the aim of finding new industrial technologies he could take home. In reality, he found racism and menial work – his 27th job was sweeping in a tile factory in Hanley, Staffordshire – and was institutionalised with schizophrenia. While in Britain, a hallucination featuring a snuff-sniffing Charles II compelled him to get the train from Stoke up to Scotland. Later, his 'Tiny Landscapes' series of paintings, all on 10 × 8cm oblongs of cardboard cut from packets of Polaroid film, would feature Scottish sea scenes alongside Caribbean palms and beaches. The Scottish connection goes further: Walter became convinced he was a descendant of the dukes of Buccleuch.

Art historians hoping to have unearthed a missing voice in black art might be disappointed to know that Walter would probably rather be remembered as a member of the Scottish aristocracy. In fact, he didn't consider himself black, rather a 'sun-kissed Europoid'. He also greeted people with a Roman salute, but I don't think we should read too much into that.

By the time he returned to Antigua in 1961, his friend and cousin George Walter had been made prime minister. Walter, perhaps jealous, began styling himself as the Seventh Prince of the West Indies, Lord of Follies and the Ding-a-Ding Nook, and embarked upon a prolific, untrained artistic career. His bold, simplified landscapes were recently exhibited alongside those of Alfred Wallis, his closest British equivalent, but he also created brightly coloured portraits, including a self-portrait with Elizabeth II.

His abstract works resemble molecular diagrams from chemistry lessons, and he sculpted figures in acacia and pine. And, somehow, he found the time to write journals and essays totalling 25,000 pages. With a life like his, and a mind like his, Walter clearly had a lot to say. **FRANK WALTER** runs until 23 May, Mon-Sat 10-6 ■ MARTIN HEMMING *is the deputy travel editor of 'The Sunday Times'*

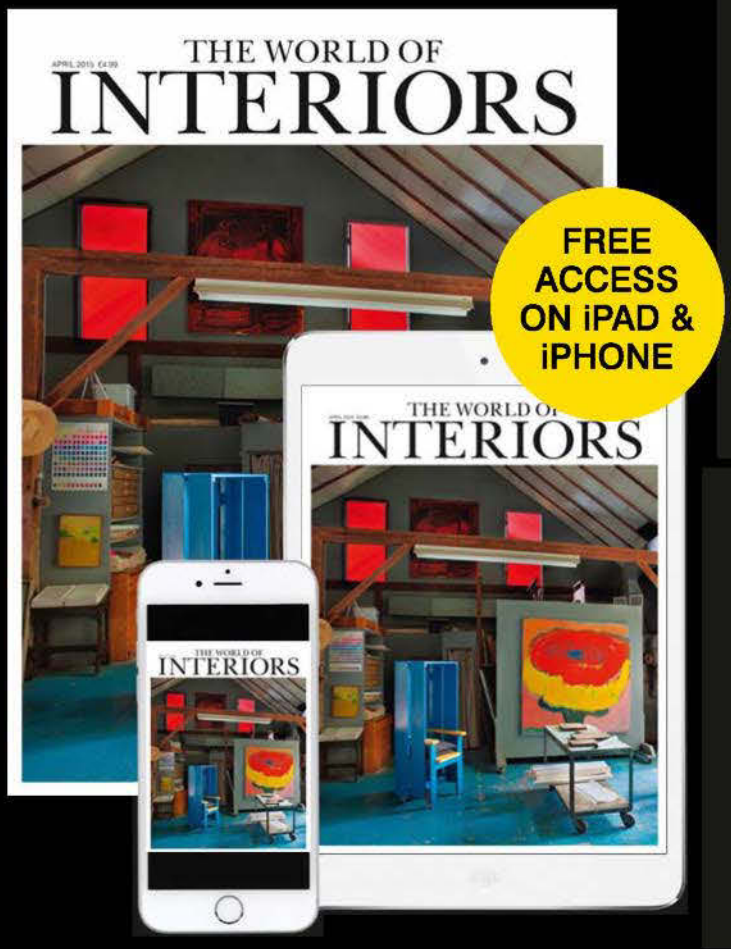
Opposite: *King Size Soul* (detail), date unknown, oil on record sleeve. Top left: re-creation of Frank Walter's home at Art Basel Miami Beach, 2013. Top right: *Lady on the Beach*, date unknown, oil on photographic paper

IMAGES COURTESY OF THE FRANK WALTER ESTATE AND INGLEBY GALLERY, EDINBURGH

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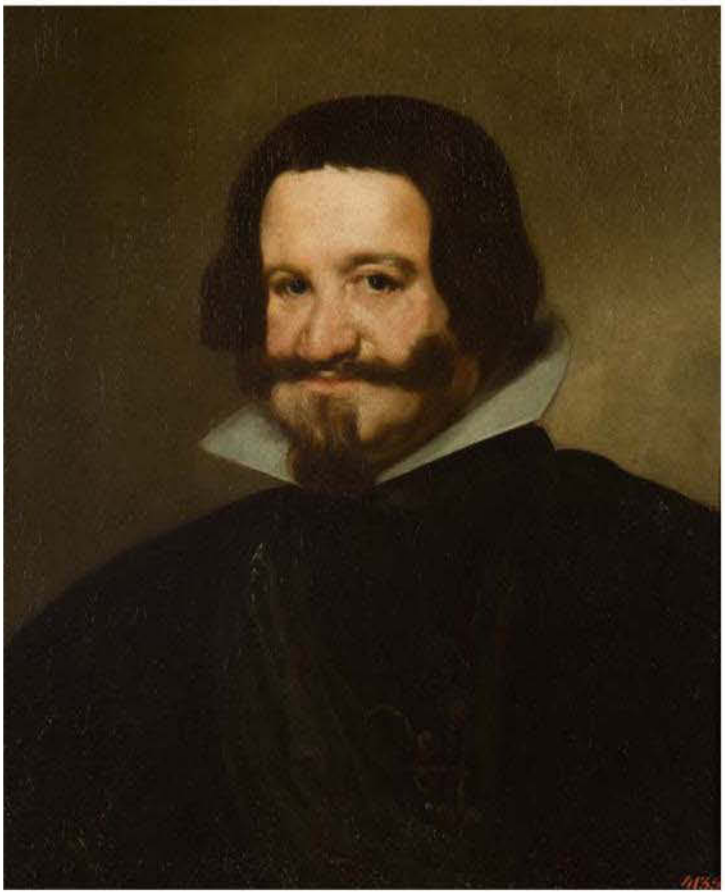


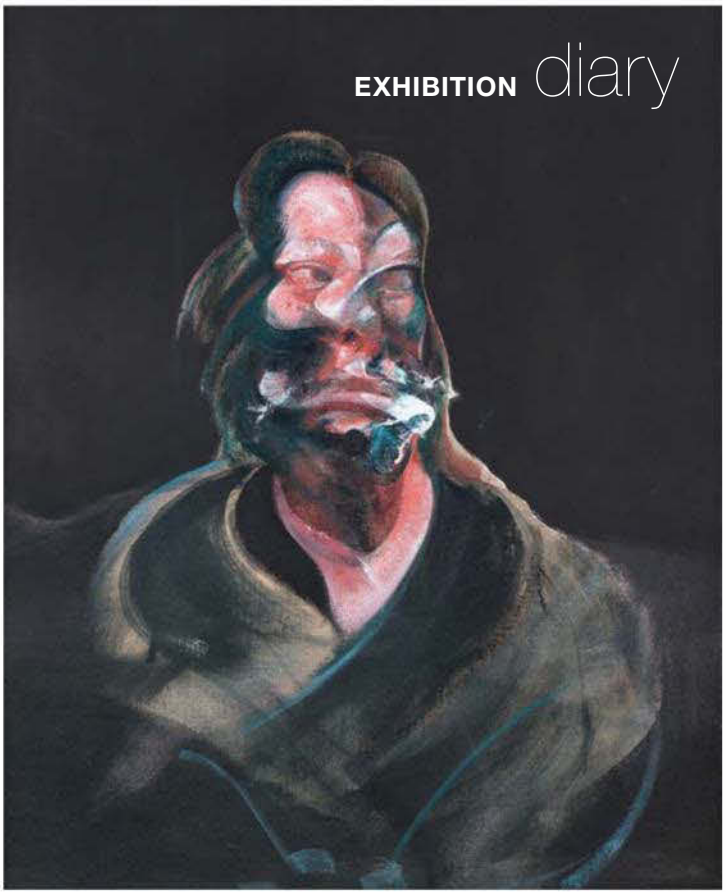
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Francis Bacon and the Masters **SAINSBURY CENTRE FOR VISUAL ARTS** University of East Anglia, Norwich

When Bacon painted he was out to get the effect of a person and the thudding impact of a situation. He liked to think that his very paint – dabbed, wiped, blotted, caked – might somehow assume a life of its own. Photographs of war wounds or horrendous skin conditions or badly faked ectoplasm prompted what were, to him, manifestations of ecstatic reverie. If grand associations could be discerned, that was all well and good. His paintings didn't just flaunt their antecedents; they positively revelled in them, like dogs rolling in feral scents.

So the idea of a fair number of classic Bacons storming the Hermitage in St Petersburg, mixing in with a Rembrandt or two, an Ingres, a Cézanne, a Picasso and various more or less battered antiquities, had a lot going for it. Late 20th-century rejoinders to past masters, shown in the very place where early 20th-century revolution actually happened (and was so rapturously re-enacted for Eisenstein's cameras in *October: Ten Days That Shook the World*), couldn't but be a hit. And now, some months later, we have the return mix 'n' match: Bacon paintings hosting Hermitage paintings and sculptures, together with Bacon studio material, at the Sainsbury Centre in Norwich.

Despite rearrangements over recent decades, the interior of Norman Foster's hangar still looks like an open-plan office let loose in a terminal check-in area. As ambience goes, it has nothing on the Hermitage, but that shouldn't deter anyone wanting to enjoy the richeting diversity of what's on offer. Approached individually, at least half a dozen of the Hermitage loans – most notably perhaps a Cézanne self-portrait and Ingres's *Count Nikolai Dmitrievich Gouriev* – warrant exclusive attention. Whether they bear particular relationship to their British counterparts (the bulk of which are from the Sainsbury collection and the artist's estate) is debatable. Robert and Lisa Sainsbury bought Bacons and sat for Bacons, mainly in the mid- to late 1950s, at a time when he was dead set on achieving portrait heads akin to those of Rembrandt, Hals, Velázquez and the like. Which is where comparisons risk becoming otiose.



What prompted Bacon wasn't the quality or character of any great painting some predecessor once did, for these were beyond him, to be admired but not simulated. He latched on to images of such paintings, relayed into his discomfort zone through camera, print process and publication and nurtured in the litter ankle-deep on his studio floor. He sparked himself off from torn cuttings. He used his limitations to the full, so much so that his frissons became a ready shorthand. The Bacon Look – the cringing and flinching and knotted miseries ensconced on sofas in heliotrope room settings – may compete with, or even upstage, past art. But it's the staying power that counts, and there's plenty of that to enjoy in – and among – the Hermitage loans.

FRANCIS BACON AND THE MASTERS runs 18 April-26 July, Tues-Fri 10-6, Sat, Sun 10-5 ■ WILLIAM FEAVER *is writing a biography of Lucian Freud*

Top left: Diego Velázquez, *Portrait of the Count-Duke of Olivares*, c1638, oil on canvas.
Top right: Francis Bacon, *Portrait of Isabel Rawsthorne*, 1966, oil on canvas. Above: Alessandro Algardi, *Titan*, c1650, terracotta

TOP LEFT: THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2014. TOP RIGHT: TATE COLLECTION. © THE ESTATE OF FRANCIS BACON. ALL RIGHTS RESERVED, DACS 2015. PHOTO: PRUDENCE CUMING ASSOCIATES LTD. BOTTOM: THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2014

EXHIBITION diary



1 Fanning the flames – *Pictorial Review of the Sino-Japanese Conflict in Shanghai*, 1932, at the Photographers' Gallery. 2 Bench marks – Eric Ravilious, *Hampden Park*, c1928, at Dulwich Picture Gallery. 3 Upper crust – Claude Monet, *The Galettes*, 1882, at the National Gallery. 4 Senior moment – Francisco de Goya, *Regozijo (Mirth)*, 1819-23, at the Courtauld.



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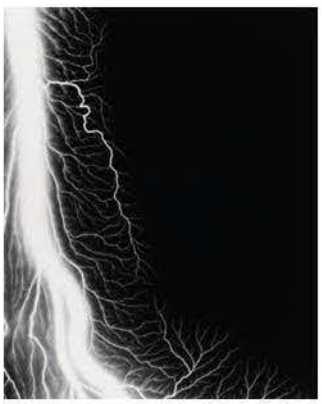
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6 Hair spree – Victorian comb made by Henry Hugh Armstead for the Duchess of Devonshire, at Tate Britain. 6 Current affair – Hiroshi Sugimoto, *Lightning Fields 216*, 2009, at the Science Museum. 7 Good suspension – Bryan Kneale, *Pendulum*, 1963, at Pangolin London

BRITAIN LONDON

ART FIRST EASTCASTLE ST, W1 *Until 2 May. Tues-Fri 10-6, Sat 12-5.* Jack Milroy's sculptural and often surreal collages are made from, say, cut-out Victorian books on flora and fauna.

BROWSE & DARBY CORK ST, W1 *22 April-15 May. Mon-Fri 10-5.30, Sat 11-2.* Six tapestries designed by the late Craigie Aitchison for Stirling Castle, only recently executed.

COURTAULD GALLERY STRAND, WC2 *Until 25 May. Mon-Sun 10-6.* Reunited here for the first time since their division after the artist's death, 22 drawings from one of Goya's personal albums reveal a preoccupation with witches and old women, and are shown with related works from other albums.

DULWICH PICTURE GALLERY GALLERY RD, SE21 *Until 31 Aug. Tues-Fri 10-5, Sat, Sun 11-5.* From views of the downs to depictions of wartime operations, the genius and charm of Eric Ravilious is celebrated in this major survey of his watercolours from the mid-1920s to his death in 1942.

ELEVEN ECCLESTON ST, SW1 *Until 1 May. Tues, Wed, Fri 11-6, Thurs 11-7, Sat 11-4.* Gina Soden's photographs of abandoned European interiors – a derelict wooden chapel in Poland, for instance – are irresistibly melancholic, while Natasha Kissell paints imaginary landscapes in which new buildings sit cheek by jowl with ruins.

FLOWERS GALLERY CORK ST, W1 *17 April-16 May. Mon-Sat 10-6.* Tom Lovelace presents photograms both artificial and naturally occurring, such as sections of felt that once hung outside an Umbrian theatre and whose poster outlines had been traced by the sun.

GAZELLI ART HOUSE DOVER ST, W1 *Until 16 May. Mon-Fri 10-6, Sat 11-7.* Abstract, mountainous landscapes in cast silver and gold or gold leaf on slate reveal Italian artist Giovanni Ozzola's interest in natural forms and material.

IMPERIAL WAR MUSEUM LAMBETH RD, SE1 *Until 31 Aug. Mon-Sun 10-6.* From onesies to wear in air-raid shelters to jewellery made from aeroplane parts, necessity was the mother of sartorial invention in 1940s Britain, whose population weathered the rules of rationing with panache.

JONATHAN COOPER PARK WALK, SW10 *23 April-30 May. Mon-Fri 10-6.30, Sat 11-4.* A selling exhibition of new work by botanical artists in the collection of Dr Shirley Sherwood.

MALL GALLERIES THE MALL, SW1 *16 April-1 May. Mon, Wed-Sun 10-5, Tues 10-7 (closed 26 April).* Annual showing of work from the Royal Society of Portrait Painters.

NATIONAL GALLERY TRAFALGAR SQUARE, WC2 *Until 31 May. Mon-Thurs, Sat, Sun 10-6, Fri 10-9.* Discover the Paris art dealer who himself discovered and nurtured the likes of Monet, Degas, Manet, Renoir and Pissarro. Of the 85 Impressionist works on display here, all but one passed through Paul Durand-Ruel's hands.

OCTOBER GALLERY OLD GLOUCESTER ST, WC1 *Until 9 May. Tues-Sat 12.30-5.30.* Surely inspired by Japanese folding screens, Osaka-born Kenji Yoshida produced sumptuous canvases by applying metallic overlays to contrasting fields of bright colour and black ground.

OSBORNE SAMUEL BRUTON ST, W1 *16 April-16 May. Mon-Fri 10-6.* More than 50 paintings and drawings by Prunella Clough from the 1940s to the 1990s, most for sale, some loaned from private collections.

PANGOLIN LONDON KINGS PLACE, N1 *Until 2 May. Mon-Sat 10-6.* Mechanical-like metal forms and sketches of animal skeletons span five decades of work by Bryan Kneale, who in 1974 was the first abstract sculptor to be elected an RA.

PARAFIN WOODSTOCK ST, W1 *Until 9 May. Tues-Fri 10-6, Sat 10-5.* In her first London show since 1979, American artist Michelle Stuart has arranged photographs taken in New York, Paris, Peru or Polynesia into gridlike formations to draw connections between them.

THE PHOTOGRAPHERS' GALLERY RAMILIES ST, W1 *17 April-5 July. Mon-Wed, Fri 10-6, Thurs 10-8, Sat 10-6, Sun 11.30-6.* Curated by Martin Parr and artist collective WassinkLundgren, a visual history of Chinese culture through the photobook. Covering the period 1900 to 2014, the show includes publications produced by early colonial powers (France, Britain, Japan) as well as under Mao's Cultural Revolution.

PURDY HICKS GALLERY HOPTON ST, SE1 *1-30 May. Mon-Fri 10-6, Sat 11-6.* Belgian painter Pierre Bergian's colourful but quiet interiors.

RAVEN ROW ARTILLERY LANE, E1 *Until 3 May. Wed-Sun 11-6.* Work by artists including Daniel Buren, Barry Flanagan and Richard Long appear in five issues – from the 1960s and 1970s – of *Studio International*, a journal chronicling radical artistic endeavours until its demise in 1992.

RICHARD SALTOUN GALLERY GREAT TITCHFIELD ST, W1 *Until 22 May. Mon-Fri 10-6.* Photographs by Portuguese artist Helen Almeida feature her black-clad body in choreographed movements, often 'interfered' with by a drawn line, paint-stroke or a horse hair.

SAATCHI GALLERY DUKE OF YORKS SQUARE, SW3 *9 April-2 May. Mon-Fri 10-6.* Amid Parisian backdrops and artists' installations, objects from the Hermès archive conjure the spirit of the flâneur. *Until 6 Sept,* a second instalment of new art from Africa and Latin America.

SCIENCE MUSEUM EXHIBITION RD, SW7 *Until 13 Sept. Mon-Sun 10-6.* Early photography's influence on Modern and contemporary art, from William Henry Fox Talbot to Hiroshi Sugimoto (see page 222).

TATE BRITAIN MILLBANK, SW1 *Until 25 May. Mon-Sun 10-6.* The first exhibition in Britain devoted to salted paper prints, one of the earliest forms of photography. *Plus,* Victorian sculpture in all its pomp.



7


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1 Biting satire – James Gillray, *The Gout*, 1799, in Oxford. **2** On the move – Helen Saunders, *Dance*, c1915, in Cambridge. **3** Cross purpose – Canaletto, *A View of Walton Bridge*, 1754, in Compton Verney. **4** Turban legend – automaton clock with a mounted pasha, c1580, in Brussels.


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5 Shape into whip – Zhang Enli, *Trees in the Wind*, 2014, in Bruton. **6** In the bag – Alberto Biasi, *Biasi e l'artista* performance, 1968, in Paris. **7** Watch the sun seat – Piero Fornasetti, 'Sole' wooden chair, c1950, in Paris


6


7

OUTSIDE LONDON

BEXHILL ON SEA DE LA WARR PAVILION *Until 10 May. Mon-Sun 10-5.* More than 200 original Ladybird Books illustrations from the late 1950s to early 1970s offer up a Technicolor view of Britain's social and design history.

BRUTON HAUSER & WIRTH *Until 21 June. Tues-Sun, bank hol 10-5.* The gallery's Somerset outpost hosts gorgeous new paintings by Zhang Enli – Shanghai trees with twisting, tendril-like branches – as well as a new 'Space Painting' executed directly onto the walls.

CAMBRIDGE KETTLE'S YARD *Until 21 June. Tues-Sun, bank hol 11.30-5.* This final exhibition before the gallery closes for renovation marks the centenary of the sculptor Henri Gaudier-Brzeska's death in World War I, and focuses on his engagement with dance. Also on view are works by contemporaries Percy Wyndham Lewis, David Bomberg and Auguste Rodin.

COLCHESTER FIRSTSITE *Until 31 May. Tues-Sun 10-5.* Scissor sisters: Carla Zaccagnini's installation revisits the campaign for women's suffrage in Britain a century ago, particularly the vandalisation of art such as the Rokeby Venus.

COMPTON VERNEY COMPTON VERNEY HOUSE *Until 7 June. Tues-Sun, bank hol 11-5.* Canaletto painted Britain as the new Venice during his nine-year stay from 1746-55. *Plus*, Martin Parr's black-and-white 1970s photographs of life in Yorkshire mill town Hebden Bridge.

EDINBURGH SCOTTISH NATIONAL GALLERY *Until 14 June. Mon-Wed, Fri-Sun 10-5, Thurs 10-7.* Thirty exquisite drawings and watercolours, including dramatic architectural studies, by 19th-century Scottish artist David Roberts.

THE SCOTTISH GALLERY *1-31 May. Mon-Fri 10-6, Sat 10-4.* Angie Lewin's signature dried poppy heads, feathers and ferns make delicate appearances in a new series of watercolours.

LIVERPOOL TATE *Until 31 May. Mon-Sun 10-5.* The fantastical results of Surrealist Leonora Carrington's rich imagination – short stories, sculptures and films are shown alongside her strange, mystical paintings.

MANCHESTER MANCHESTER ART GALLERY *Until 31 May. Mon-Wed, Fri-Sun 10-5, Thurs 10-9.* East Asian craft and design spanning 1,500 years. *Until 7 June,* Emily Allchurch's photographic works use digital collages to create dialogue between historical artworks and the present day.

WHITWORTH ART GALLERY *Until 31 May. Mon-Wed 10-5, Thurs 10-9, Fri-Sun 10-5.* After a £15 million transformation, the gallery reopens with a major Cornelia Parker show. It includes well-known pieces such as *Cold Dark Matter: An Exploded View* as well as new work using microscopic samples of graphite from drawings in the collection.

MANNINGTREE NORTH HOUSE GALLERY *11 April-9 May. Sat 10-5 or by appointment.* Daisy Cook's atmospheric, semi-abstract oils were inspired by walks along the east coast of England.

MIDDLESBROUGH INSTITUTE OF MODERN ART *Until 7 June. Tues, Wed, Fri, Sat 10-4.30, Thurs 10-7, Sun 12-4.* A large show of paintings and drawings by Postmodernist Stephen McKenna focuses on his experience of living and travelling in various European countries since 1980.

NOTTINGHAM DJANOGLY ART GALLERY *Until 31 May. Mon-Sat 11-5, Sun 12-4.* Richard Hamilton prints from 1963 to 2007, from etchings and aquatints to screen and digital printing.

NOTTINGHAM CONTEMPORARY *Until 15 June. Tues-Fri 10-7, Sat, bank hol 10-6, Sun 11-5.* American conceptual artist Glenn Ligon curates a show of work by inspirational forerunners and contemporaries – Willem de Kooning, Andy Warhol, Bruce Nauman, Steve McQueen et al.

OXFORD ASHMOLEAN MUSEUM *Until 21 June. Tues-Sun, bank hol 10-5.* A show of 60 works by James Gillray from the collection of New College, Oxford, marks the 200th anniversary of the caricaturist's death, and examines his affinity with Rubens. *Until 31 Aug,* highlights from the museum's British drawings and watercolours.

SNAPE MALTINGS LETTERING ARTS CENTRE *Until 28 June. Mon, Fri-Sun 11-5.* Wood engravings, stone lettering, calligraphy, bookplates and illustrations recovered from craftsman Michael Renton's (1934-2001) East Sussex workshop.

WEST BRETTON YORKSHIRE SCULPTURE PARK *Until 21 June. Mon-Sun 10-4.* Work by Tony Cragg, Anish Kapoor and Richard Deacon contributes to a celebration of British sculpture from 1977 to 1986. *Until 6 Sept,* a major show of more than 120 works by YSP's founding patron Henry Moore looks particularly at his relationship with the land. His daughter, Mary Moore, has curated a display of personal artefacts, notes, sketches and photographs.

BELGIUM BRUSSELS BOZAR *Until 31 May. Tues, Wed, Fri-Sun 10-6, Thurs 10-9.* Turkish delights: the Ottoman world in Renaissance art.

FRANCE PARIS ALB ANTIQUITES *15 April-9 May. Tues-Sat 11-1, 2-7.* WoI photographer Roland Beaufre's love affair with Tangier.

LES ARTS DECORATIFS *Until 14 June. Tues, Wed, Fri-Sun 11-6, Thurs 11-9.* A retrospective dedicated to prolific Italian artist Piero Fornasetti, whose theatrical, surreal designs found their way on to walls, furniture, screens, plates, umbrella stands…

TORNABUONI *Until 27 June. Mon-Sat 10.30-6.30.* 'Optical experiments' by kinetic artist Alberto Biasi.

USA FORT LAUDERDALE NSU ART MUSEUM *Until 31 May. Tues, Wed, Fri, Sat 11-5, Thurs 11-8, Sunday 12-5.* Frida Kahlo, Diego Rivera and other 20th-century Mexican artists ■

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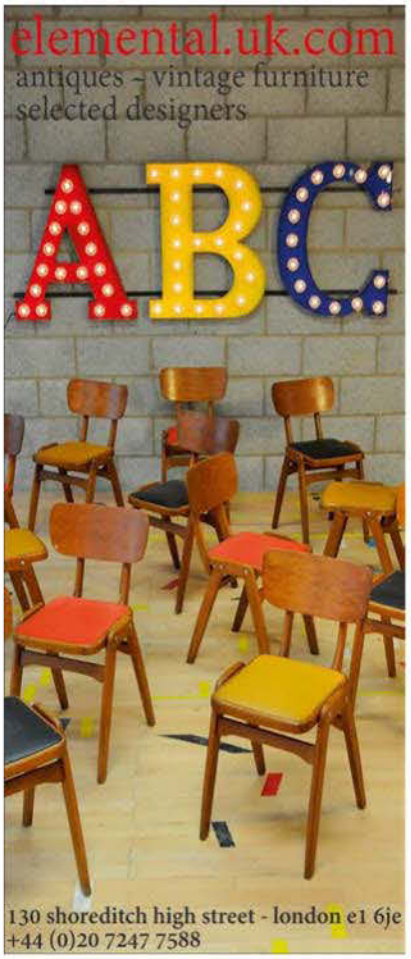
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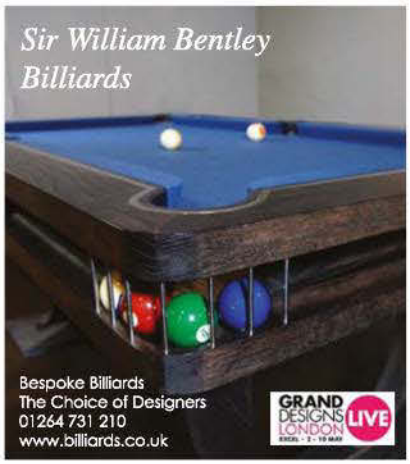


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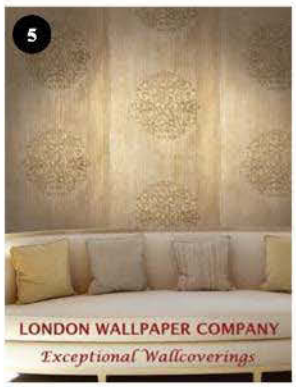
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4. Working from his colour cave in London, artist **TOMMY PENTON** is best known for his strong fluid line work. Urban graphic scenes eschew reality by playfully manipulating the perspective. Working in pencil, acrylic and enamel paint. Email info@tommypenton.com or visit www.tommypenton.com to see more.

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6. JESSICA OLIVER creates oil paintings that represent a sense of movement within wild, sublime nature. She considers moments of "atmospheric phenomena" within imagination when painting landscapes. The piece featured is titled "Merrow Rocks" Oil on Linen 91 x 152cm. To see more work, visit www.jessoliver.co.uk or call 07708 866224 or visit Painting and Sculpture Exhibition of "From the Studio Floor" Anise Gallery Bermondsey 14-17 May 2015.

7. LOUISA JONES is a printmaker and illustrator, who most recently exhibited at The Bankside Gallery. Each print is made from an individually hand-inked plate and then pulled through the etching press. There are curious creatures, deep-sea worlds and tribal birds, among other oddities. Visit www.louisajonesillustration.com or call 07779 116321 to find out more.

8. STEPHANIE WILKINSON ARTWORK is inspired by tropical living in Brazil and Indonesia which shaped Stephanie's colour and pattern sense resulting in gorgeous paintings that she has been supplying to clients for over 10 years. Bespoke commissions and limited edition prints also available. This piece is titled "Forest Walk", see more of her work at www.stephaniewilkinson.co.uk or email swstephwilkinson@btinternet.com or call 07876 015238.

9. NATALIE RYMER exhibits globally and throughout the UK. She delights in painting distinctive, innovative land and seascapes as blocks of colour, patterns and shapes. Her compositions invite the viewer to take a second look at scenes which under her expert hand become intriguing and engaging. For commissions, prints, and gifts, visit www.natalierymerart.com or call 07737 309222.

10. TERESA LAWTON has an ability to express the internal, eloquent and illuminating as she effortlessly portrays the absorbing life of a painter. Exploring the relationship between space and light she creates wondrous atmospheric paintings after her daily, almost ritualistic wanderings along the Dorset coast. For further information, visit www.teresalawton.co.uk or call 07890 559246.

11. DAWN READER is a contemporary British land and seascape painter. Each painting is unique, concentrates on light and captures moments of peace and freedom. She's happy to work to commission and is used to working with designers. To see more, visit www.dawnreader.com or call 07785 900434.













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5. LEATHER CHAIRS OF BATH is celebrating 25 years as a family run business specialising in English handmade leather sofas and chairs. Visit their showroom at 600 King's Road, London SW6, or see what they do at www.leatherchairs.co.uk Call 020 7731 1198 to find out more.

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4. This illustrated set of pitcher and cups is ideal for stylish wine gatherings. Thanks to red clay, it's healthy to preserve water and is available exclusively at **URBAN FOLK**. The authentic Mediterranean homeware is handcrafted by experienced local craftsmen and carefully handpicked by Urban Folk curators. Visit www.urbanfolk.eu for more information.



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11. SIMON LAURIE RSW RGI is an established, contemporary Scottish artist, whose work is inspired by everyday life, objects and surroundings whether at home or abroad. For further information on this piece, Aegean Blue, to view more of his work, or to contact him visit www.simonlaurieart.com or call 07736 979469.

12. Brighton based **ELE PACK** uses a range of materials to produce beautiful sensory paintings that she describes as "visual poems". She exhibits across the UK, and has shown in Germany, Sweden and the US. You can find more of her work at www.elepackpaintings.com or contact her on 07796 851698.



13. ADAM WILLIAMS DESIGN patinated bronze furniture. Featured is this stunning Claremont console table, available in a variety of finishes. Offered in bespoke dimensions, their tables would be a desirable acquisition to either traditional or contemporary interiors. Call 01749 830505, email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.



14. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk



15. Designer upcycled furniture. **JITKA BRIMBLE FURNITURE REBORN** will work closely with you on designing and creating unique furniture that truly showcases your personal taste. She uses your old furniture or finds the right piece for you, to ensure you will have a stunning and practical addition to your home. Get inspired at www.jitkabrimblefurniture.com email info@jitkabrimblefurniture.co.uk or call 07727 019 652 to find out more.



16. THE FOREST BAILIFF. Artist and sculptor Max Woodruff presents "The American Dream" sculpture, wing span 2.2 metres. Commissions undertaken. For more information, visit www.forest bailiff.co.uk or call 020 8947 5115.



17. RUG STORE specialise in a wide selection of new, old and antique Persian, Turkish, Caucasian and Turkman carpets. Various antique, old and new kilims are available. They also offer a professional hand-cleaning and restoration service. They buy old and antique carpets – even damaged rugs. Part-exchange and evaluations. Visit 312 Upper Richmond Road West, East Sheen, London SW14 7JN. Call/fax 020 8876 0070, email info@rugstoreonline.co.uk or view www.rugstoreonline.co.uk



18. WHAT KATE LOVES is a beautiful range of tableware designed by Kate Thorburn. The range is proudly made in Britain, featuring elegant blue and white botanical flora and fauna, doodle sketches and vintage inspired patterns. Individual designs are created for each and every product for a very special collection! Visit www.whatkateloves.co.uk to see the full range or call 07540 953539 to find out more.



19. New Optima™ LED Picture Lights from **RAYLIGHT**, Frame Mounted or Wall Mounted, Dimmable – on clock-points or Powerail™ which powers the lights and hangs your art – Bringing Life to Art. Visit www.raylight.co.uk or call 01525 38551.



20. CHARLIE & FENTON are a brilliant new textile studio based in Melbourne, Australia! Their unpredictable, wild and splashy colour combinations are debuted in their launch collection Aurora, which boasts luxe painterly kaleidoscope prints on a plush brushed cotton cloth which is sure to brighten up your interiors this spring. View the collection at www.charlieandfenton.com to find out more.





21. HANNAH DOWDING FURNITURE – Beautiful handcrafted contemporary furniture created by Hannah at her studio in Kent. Hannah's passion is to design stunning individual pieces of furniture that will last a lifetime, ranging from Royal British Legion ceramic poppy holders to full dining tables. The Oak leaf wrap coffee table is from £395. Full range available at www.hannahdowdingfurniture.co.uk or call 07968 208224 to find out more.



22. DANA FINNIGAN is an interior surface pattern designer who offers a wide range of printed products including wallpaper, tiles, and patterned bathroom suites. Her bespoke suites are a completely new way of thinking beyond the traditional 'stark white' bathroom aesthetic. For more information, email info@danafinnigan.com or visit www.danafinnigan.com to view the whole collection.



23. SAMANTHA BLUNDELL CERAMICS uses hand building for the unique qualities she can achieve from this process. Her organic, bulb-like forms make a bold statement on their own but also work together to fully express the immeasurable experience of nature. For more information, visit www.samanthablundellceramics.com or call 07792 150164.





24. CURIOSITY AND THE CAT sources authentic vintage treasures and up–styles them in a refreshingly playful, contemporary way. Geometric prints and pops of unexpected colour create exciting vintage furniture one–offs. For Curiosity And The Cat's eclectic collection of up–styled vintage furniture, original curiosities and unique handmade gifts, visit www.curiosityandthecat.co.uk or call 07967 310338.

25. DEEDEE BANKS DESIGNS. Interior architecture, interior design, build and technologies. They have some of the best professionals the industry has to offer today. They believe in the adherence to tight budgets and schedules which help to guarantee the success of every project they undertake. For a free no obligation meeting with their designers, call 020 3086 7879 or 07950 295232, email Dd@ddbanks.com or visit www.ddbanks.com

26. LOUIS MONTROSE is a specialist metalwork company that manufactures bespoke furniture including vanity units, tables and mirrors. This distinctive table is subtle and yet striking with a hand formed frame that has been finished in nickel and a beautiful bubble effect top that is made of kiln formed glass. Call 020 3006 8099, email info@louis-montrose.com or visit www.louis-montrose.com to find out more.





27. HAND AND EYE STUDIO. Nominated for a design award in 2015, this new glass and ceramic pendant light gives of both ambient and directional light. Quote WOI-01 for free shipping in the UK, visit www.handandeyestudio.co.uk or call 020 8522 0587 for more information.



28. COBRA & BELLAMY make affordable, classically designed watches conveying timeless elegance. Pictured is the Hunter watch at £99, retro in style reminiscent of the 1960's. Its square face comes in a white or antique finish with a second hand set in a stainless steel case. Here is a quote from Sienna Miller who wore the Hunter watch when she was a guest on Top Gear "Cobra & Bellamy watches are classic, beautiful and affordable, I love all of them". To see the whole Cobra & Bellamy watch collection, visit www.cobrabellamywatches.co.uk or call 01736 732112 for further information.



29. JACQUI ATKIN CERAMICS creates bold, colourful ceramics with elaborate yet subtle textural surfaces incorporating stylised botanical and avian imagery. Her surface decoration is influenced by an interest in textiles and pattern. Based in North Shropshire, call 01691 773670, find her on Facebook at www.facebook.com/pages/Jacqui-Atkin-Ceramics or visit www.jacquiatkin.com to find out more.



30. Who doesn't need a shelf? Marnie Moyle's solid oak shelves from her **GREEN OAK FURNITURE** workshop are refreshingly earthy. Like much of her simplified style, the shelves are decorated with words, while the timber itself is scrubbed and expected to move in the way Nature intends. Visit www.greenoakfurniture.co.uk or call 01635 281786 to find out more.

31. RESURFACE DESIGNS recreate tired furniture as bright, modern and durable pieces that will add a touch of individuality to any space. Featured is an Everest sideboard laser etched with a Japanese plum design. Resurface Designs offer a range of off-the-shelf designs in addition to a fully bespoke service. Visit www.resurfacedesigns.co.uk, call 07968 116818 or email resurfacedesigns@gmail.com for details.





32. Beautiful cut crystal decanters, vintage mid century vases and hand painted Japanese Satsuma vases are upcycled into stylish lamps by Henri Davies for **TYGER.** These unique objects have been given a new lease of life as table lamps to bring style and light into any interior design. You can also order bespoke lamps to suit your individual decor. Visit www.tyger.com to see the collection or call 07769 686834 for more details. WOI readers quote Z354JATIO1BC for a 20% discount.

33. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk





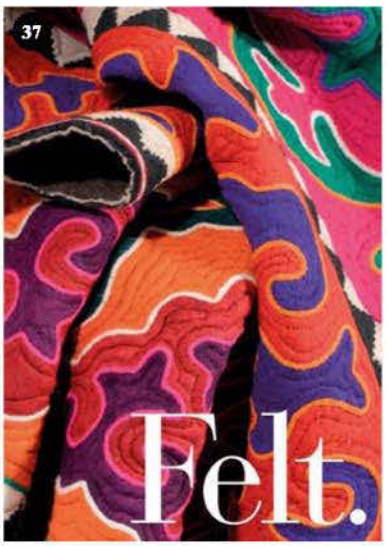
34. This beautiful chandelier from **DERNIER & HAMLYN** was inspired by an early 20th century photograph and given a contemporary twist with nickel arms and opal glass shades. To talk to Dernier & Hamlyn about how they can turn your unique lighting ideas into reality call 020 8760 0900 or visit www.dernier-hamlyn.com to find out more.

35. CARL AUSTIN designs and makes sculptural outdoor furniture, inspired by traditional wooden boat building techniques. Designed to survive British summers, they are built in oak and larch and fastened with copper boat nails. Visit www.carlaustinfurniture.co.uk call 07875051159 or see them at Living Crafts, Hatfield House, Herts, May 7th - 10th May 2015.



36. THE SCOTTISH GALLERY presents "A World of White"; Tsubusa Kato's ethereal works formed from blue and white glazed ceramic. Kato is motivated by a desire to express the true form of glaze as a material and creates a mysterious effect, giving the piece a gem-like quality that seems to change with each viewing. For more information visit www.scottish-gallery.co.uk or call 0131 558 1200 for more information.





37. FELT's unique collection of rugs, floor cushions and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. Viewing by appointment in London SW12. Call 020 8772 0358 or visit www.feltrugs.co.uk to find out more.



38. CHARLIE GRAHAM-MAY is a Wiltshire-based independent designer who works with entirely reclaimed materials to produce bespoke home and kitchen accessories. Distinctive geometric patterns complement beautifully the flaws and peculiarities lent by the previous life of salvaged materials. Call 07850 879177 or visit www.charliegrahammay.com to see more or enquire about commissions.





39. SALISBURY ANTIQUES presents a superb Victorian walnut and floral marquetry circular tilt-top breakfast table, circa 1870. It is a fantastic new addition to the collection. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com

40. INDIGO ANTIQUES specialise in Eastern antique furniture and decorative arts from India, China, Japan and Tibet. For over 35 years they have been carefully selecting furniture, gifts and accessories for their wonderful showroom in Wiltshire. You can now purchase items through their online shop at www.indigo-uk.com Visit the showroom at Dairy Barn, Manningford Bruce, Pewsey, Wiltshire SN9 6JW or call 01672 564722. Pictured is a reproduction painted Mongolian style sideboard.





41. 'CHAIR MAKER' is the wonderful brand by CVOUK (Chair Vault Originals) they have what is probably the largest chair collection on earth. Constantly reinventing old models and designing new ones as well, their products are found in the finest homes and hotels. All the products are made in their UK factory's to the highest standards. Visit www.chairmaker.co.uk or call 01903 200663.

42. CHROME WAVES is the paper vase that you place over your plastic bottle, as a cover. The vase got it´s name from a chillingly futuristic song by the british band Ride. The colour inspiration comes from Molly Ringwald´s rosy cheeks and Roxy Music´s LP FLESH+BLOOD. Recommended retail price in shops is £16.95. Find out more at www.futuredays.se Free worldwide shipping!





43. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

44. The Rais Ra is a solid outdoor firepit produced in high quality raw steel that has gone through an outdoor oxidation process to create a beautiful, natural patina. The basin can be adjusted horizontally or slightly tilted against the wind. A beautiful fireplace that's the perfect companion for the BBQ season. Exclusively available from **ROBEYS**, call 01773 820940 or visit www.robeys.co.uk to find out more.

45. QUERCUS BEDS. Each Quercus bed is handcrafted in Nottinghamshire from solid oak that is 150-200 years old. There are 6 bed designs, which are available up to 8ft wide and come with a 10 year guarantee, as well as free delivery and installation. Request your free brochure and sample today by visiting www.quercusbeds.co.uk or calling 01777 869 669.









46. KATHRYN ZAMAR creates a range of unique hand built sculptural ceramics. All works are stoneware fired and are suitable for interior or exterior display. The featured dishes are from her 'Oceanic' range, available in a wide range of glazes and with an average diameter of 35cm. Call 07949 253006, email clanworksceramics@outlook.com or view Facebook: Clan Works Ceramics to find out more.

47. GOLDMARK GALLERY, a family business in Rutland, has been selling the very best of art and studio ceramics for over 40 years and holds over 50,000 items in stock. Call 01572 821424 or visit www.goldmarkart.com for more work by French slipware potter Jean-Nicolas Gérard.

48. LAURENCE POOLE is an assemblage artist, using found objects such as model cars and vintage cameras to create beautiful wall-hanging sculptures. He regards his creations as an archive of recent industrial design, which explains the strong sense of nostalgia his work evokes. Laurence is represented in several UK galleries and also accepts commissions. Visit www.laurencepoole.com or call 07548 688655 to find out more.





Johnny Jacobs



49. WILSTONE'S 'ORIGINAL KADAI FIREBOWL' – up to 100 years old, these unique Rajasthan cooking bowls make a fabulous firebowl and barbecue combination perfect for any social occasion. The Spring offer is 110cm Kadai on Gothic stand with grills, tongs, brush, price £813.60 with FREE Tudor stand and leather glove. Call 01694 751283, view www.kadai.com or visit them at the Chelsea Flower Show, Stand RHW30 and be inspired…

50. JOHNNY JACOBS introduces haute couture to the world of high-end interiors. That's how Johnny Jacobs understands the design of a luxury cushion. Their products are always hand-tailored and their materials of best quality. If the highest form of the applied art is the one you can experience at home, you should visit www.jjcushions.co.uk







51. ELIZABETH ASHARD has been designing carpets for over 8 years. Working with a Nepali workshop, they have developed a colour palette and working practice that means every handmade rug is a unique and beautifully crafted work of art. Design inspirations range from Moghul wall paintings to Venetian graffiti. All the carpets are unique and handmade to order using the finest Tibetan wool with silk accents. To enquire visit www.elizabethashard.com or call 01761 436926.





52. BEATRICE VON TRESCKOW DESIGNS offers unique, vibrant, exciting designs embellished with elaborate beading and embroidery. Whether for a wedding, a ball or barbecue you will be guaranteed to find something special, or they can create a bespoke garment for you. To find out more, call 01242 226827, visit the shops in Cheltenham or London, or view www.beatricevontresckow.com

53. ABACISCUS is a company specialising in handmade Roman mosaic items: wall and floor tiles, furniture and decorative tableaux. They have many hundreds of designs, from those inspired by the Moorish history of Andalusia to contemporary abstract patterns suitable for sleek 21st century interiors. Visit www.abaciscus.co.uk to browse their extensive collections or call 01273 499691 for more information.

54. TWILIGHT TREES will add a twist of sophistication and magic to your house or garden transforming a one off event or creating a buzz as a permanent installation. These stunning LED trees are for inside and out and can be used in any setting or season. The trees are available to buy or rent and come in 1.5m-3m sizes. For further information, visit www.twilight-trees.com or call 01962 877644.

55. GREGG BAKER ASIAN ART offers a unique collection of Japanese screens dating from 1500s-1900s. These exquisite and collectable pieces would make a beautiful addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or visit www.japanesescreens.com to find out more.

56. VEEDON FLEECE. Purely Bespoke. Employing the traditional technique of hand knotting, carpets and rugs made exclusively to order to your size, colour and quality specification in muga, pashmina, silk, Veedon and Best Tibetan Wool up to 20m by 8m. Choose from an extensive archive collection of both classical and contemporary or to your own design rendition. To find out more, visit www.veedonfleece.com or call 01483 575758.

57. PAUL BRIGGS refined the novice method of pinching simple clay pots into "baroque" high-relief vases ranging in sizes up to 30 centimetres. Transparent glaze embellishes the detail of his laborious pinching technique. More glazes are available. Visit www.lizobrien.com www.paulbriggsceramics.com or call +1 212 755 3800 to find out more.



58. ART GLAMOUR – established 2008, a family-run company which specialises in unique and bespoke wood products which can be seen worldwide. Their 3D Wood Wall Art are a fantastic addition and centre of attention in living, dining or reception rooms. They can also be made as a headboard or a table. Visit www.artglamour.co.uk or email info@artglamour.co.uk for more information.



59. KATE SMITH JEWELLERY DESIGN has been creating contemporary pieces to love and cherish, for over 14 years. From understated silver earrings to 18ct gold and diamond rings, all jewellery is handmade in Birmingham in their Jewellery Quarter studio. Call 0121 240 8717 or visit www.katesmithjewellery.co.uk/shop to view the collections.









60. NORTHCOASTCOTTAGE JEWELRY DESIGN believes in making the world a better place and donates a portion of every sale to causes such as human rights, poverty, hunger, legal aid, animal welfare, wildlife preservation, the environment and cancer research. Customers can even direct where that portion of their purchase should go. Email NorthCoastCottage@gmail.com or visit the Etsy shop at www.etsy.com/shop/NorthCoastCottage to find out more.

61. DAISY TABLE. These memorable tables are a distillation of the cabinet makers art, a great companion piece in any room. 590 mm high 400mm in diameter. They come in either European oak or American black walnut. The tops are radially veneered with a burr oak or walnut roundel at the centre. The elegant tapering legs are detailed with a faux ebony inlay. To find out more, visit www.lapthornfurniture.co.uk or call 01634 405297.

62. BLUE VELVET, the home of contemporary and luxury footwear direct from the heart of Europe, Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com



63. BUTTERFLY DOMES. Glass domes filled with butterflies. Choose your own butterflies or select a dome at www.butterflydomes.co.uk or call 07951 110147 for more infomation.



64. HIP & WAISTED luxurious leather belts handmade in London for him and for her, together with a distinctive and unique collection of silver plated, detachable belt buckles. Dress belts, jeans belts and hip belts. Visit www.hipandwaisted.com email feebiggs@hotmail.com or call 07446 159465 for more details.

65. THE PERIOD PIANO COMPANY are currently offering this superb 1920 Steinway grand piano. All their instruments are restored to the highest standards by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. Visit www.periodpiano.com or call 01580 291393 for more information.



66. Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one of these beautifully striped and stylish **OTTOMANIA** hammam towels with you. Large yet lightweight, they dry quickly and are easy to fold, making them perfect to pack in any bag or suitcase. They are suitable for daily use in your bathroom at home. The perfect gift. For more information, visit www.ottomania.nl or call +31 237370426.



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CAN TORCHING A HUGE, HAND-BUILT TEMPLE REALLY HELP BRIDGE THE DEEP DIVIDE IN DERRY? HELEN MARRIAGE, WHO ORGANISES ARTS EVENTS ON AN EPIC SCALE, WOULD LIKE TO THINK SO. HERE SHE RELATES THE STORY BEHIND THE CITY'S RECENT SECULAR SPECTACULAR

The busiest time for departures at Stansted is between 5am and 7am. The place is packed with people escaping the worst of the weather and with international commuters determined to make early meetings across Europe. I battle through the crowds to board a flight to Derry, a city still living with its divided past. As a frequent visitor, you come to know the place and its people. But as a stranger you realise that you'll never really catch the song beneath the words – what the memories are calling for, what the ancestors demand. Its citzens live alongside those who have perpetrated terrible atrocities, and yet they continue to go about their daily business. There's a deep reservoir of unspoken pain.

So why am I here? Artichoke, the company I co-founded, creates enormous public events that are designed to disrupt, challenge and delight in equal measure. Our first project, Sultan's Elephant by Royal de Luxe, famously brought central London to a standstill for four days. We have since produced some of the country's most startling outdoor arts events. Our work temporarily transforms a place through the extraordinary imaginations of artists, the hope being to leave audiences feeling differently about that altered landscape and those with whom they share it.

But why Derry? In 2013, as part of the City of Culture celebrations, we staged a four-day festival called Lumiere, inviting residents and visitors to explore forbidden frontiers, to cross into unknown territory. More than 20 light installations shone across the city. We counted 175,000 people out on the streets, braving the wintry darkness. I thought we should return.

In this part of the world there is a long tradition of hostile bonfire burning, fuelled by sectarian passion and enmity. Could we, I wondered, turn this tradition on its head and show that burning could instead be an act of healing? I talked to David Best, the self-styled Temple Builder, whose work is renowned for its restorative power. At last year's Burning Man festival in the Nevada desert he constructed a huge secular temple, a place for contemplation and renewal, which was then torched. Some 70,000 people gathered for the ceremony, watching as messages of pain and loss were released into the sky. It was a shared moment of catharsis. Could we do the same in Derry, where there's much to heal and so few opportunities to express grief and reconciliation?

We set up a network of community organisers working in schools and youth groups in the hope of persuading anyone and everyone to take part in the recent project. We established apprenticeship schemes to instruct hundreds of young people, from primary-school pupils to teenagers, in the art of laser cutting to make the temple. We enlisted out-of-work carpenters and hundreds of volunteers – all this so that Derry too could have a non-sectarian sacred space in which to share grief, joy, love and hope.

So here I am, months down the line, in discussion with the city's 'safety advisory group'. How to describe the enthusiasm for the project that we encounter every day? How to convey the profoundly shocking stories that our apprentices and volunteers tell, or the very palpable desire to be released from individual and collective memories? The conversation covers all the necessities of running a public event: traffic control, ticketing, loos, lost children. But soon it takes a stranger turn, with council officials, policemen and the fire brigade talking about the need to take care of those who visit the temple in the week up to the burn. Everyone in the room recognises that this is art, Jim, but not as we know it – art that has engaged with the very DNA of the city, with its history and future ■

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